DOCUMENT RESUME

ED 134 308 PS 009 012

AUTHOR Nimnicht, Glen P.
TITLE New Nursery School Research Project, October 1, 1967 - September 30, 1968. Final Report.
INSTITUTION Colorado State Coll., Greeley.
SPONS AGENCY Office of Economic Opportunity, Washington, D.C.
REPORT NO OEO-B99-4743
PUB DATE 10 Apr 69
CONTRACT OEO-1260
NOTE 232p.

EDRS PRICE MF-$0.83 HC-$12.71 Plus Postage.
DESCRIPTORS Audiovisual Aids; Booklists; Class Management; *Disadvantaged Youth; *Early Childhood Education; Educationally Disadvantaged; Educational Objectives; *Instructional Materials; Intervention; Learning Activities; Music Activities; *Nursery Schools; Parent Participation; *Preschool Curriculum; *Preschool Programs; *Spanish Speaking; Teacher Aides; Teaching Guides; Teaching Techniques; Toys; Volunteers

ABSTRACT

This is the final report of the New Nursery School Project, a program for 3-, 4-, and 5-year-old educationally disadvantaged children. Objectives of the program are to help children develop a positive self-image, increase sensory and perceptual acuity, improve language skills, form certain concepts essential for later learning, and develop the ability to solve problems. Background information on the 30 children enrolled in the 1968-69 school year is given along with a brief description of the program. Curriculum materials developed and written in connection with the program are attached. The bulk of the document is appended materials. They are divided into three headings: (1) Resources, which includes discussions of and information on: books, a book list, musical activities, fingerplays, manipulative toys, audiovisual aids, outdoor equipment, group time and the content of group time; (2) Organization and Management, which includes discussions of classroom management and control, planning, aides, parents, and volunteers in the clasroom; and (3) Instructional Guides. (MS)

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FINAL REPORT

October 1, 1967 - September 30, 1968

NEW NURSERY SCHOOL RESEARCH PROJECT

Colorado State College
Greeley, Colorado

April 10, 1969

PS 009012

Contract Number OEO-1260
Contract Dates 10/1/67 to 9/31/68

OFFICE OF ECONOMIC OPPORTUNITY
Washington, D.C.

Submitted by:
OEO B99-4743
Project Director: Dr. Edward J. Kelly
Director of Instruction: Mrs. Oralie McAfee

for

Dr. Glen P. Nimnicht, Principal Investigator
OEO 1260

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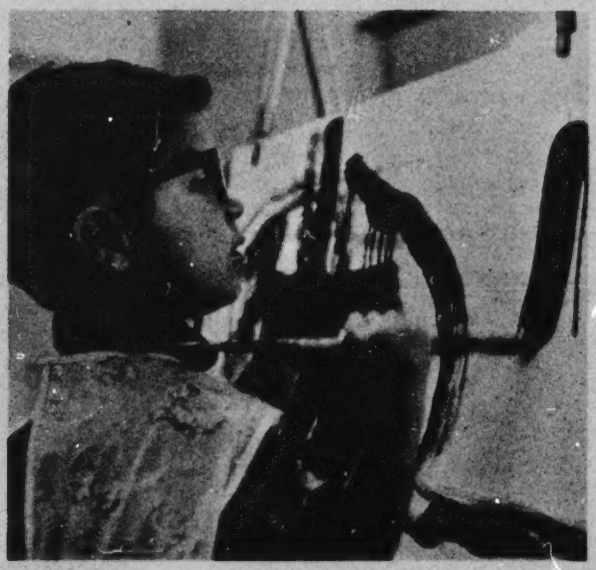
THE OBJECTIVES OF THE SCHOOL

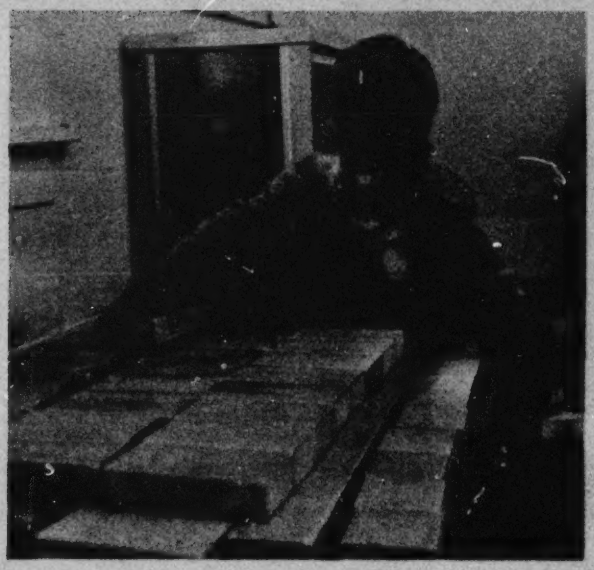
In the affective domain:

- to develop a positive self-image.

In the cognitive domain:

- to increase sensory and perceptual acuity;
- to improve language skills;
- to promote the formation of certain concepts essential for later learning;
- to develop the child's ability to solve problems.

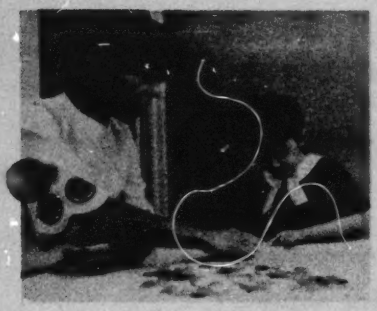




THE NEW NURSERY SCHOOL

School of Education
Colorado State College
Greeley, Colorado 80631

A program for 3, 4, and 5-year-old educationally disadvantaged children.



Children often are helped to succeed in school because of the advantages of their home environment; they can also fail if there are too many disadvantages in that environment. All too many families are poor, have a low educational level, a culture quite different from that of the school, and lack the knowledge and means to encourage their children's learning.

Such families almost always pass educational handicaps on to their children — language that is inadequate and speech that is hard to understand, limited experiences, a lack of simple concepts, and little ability or desire to solve problems. Perhaps the most crippling heritage of all is lack of assurance and confidence in their own abilities.

The New Nursery School develops, implements, and tests ways of helping these young children overcome their educational handicaps. We try to increase a child's confidence in himself — that good feeling of "I'm all right. I can," — plus the competence to sustain that feeling. Intellectual development is emphasized in a learning environment which is also responsive to the young child's physical, emotional, and social needs. A wide variety of instructional materials, such as art, books, records, songs, telephones, tape recorders, non-automated "talking typewriters," blocks, self-correcting manipulative toys, games, food, outdoor activities, and field trips are used by the teachers to help the child learn.

We try to help each child become a more effective and efficient learner through developing the ways he learns. We hope that he will learn to use all of his senses as means of finding out about his surroundings; that he will learn to interpret accurately what these senses encounter, so that his preception of the world about him will be clearer. We want to encourage and prepare him to confront and solve problems independently, efficiently, and with satisfaction.

The New Nursery school also wants the child to develop and be able to use certain fundamental concepts and skills which seem to expedite learning:

- To label and describe.
- To make associations between objects and actions, and their representations or symbolic expressions.
- To comprehend and express accurately ideas of color, size, shape, number, relative and contrasting location and conditions.
- To classify, order, contrast, and compare.

Although the program is a dynamic, changing one, certain conditions which seem to encourage learning guide its development.

- There is an emphasis on exploration, experimentation, and discovery.
- There is an emphasis on the child's being actively, physically involved in the learning process.
- There is an emphasis on the child's choosing his own activities from those that are available, and setting his own pace and style in working at them. The classroom activities are flexible and varied, to meet the needs and interests of an individual child or a group of children.
- There is an emphasis on intrinsic motivation. The child participates in learning activities because he is interested and wants to learn, not because of external rewards or punishments.
- There is an emphasis on **learning,** rather than on **teaching** in the traditional sense.

Since the school was started in 1964, support of its programs for young children and the training of teachers of those children has come from the Boettcher Foundation of Denver, the Office of Economic Opportunity, the U.S. Office of Education, and Colorado State College.

— VISITORS ARE WELCOME —

For further information, write:

The New Nursery School Colorado State College **1203 4th Street, Greeley, Colorado 80631**

Thirty children attended the New Nursery School from September through May, 1967-68. Their names and background information are listed below.

Child's Name	Parents In Home		Ed. Ach. (Grade) Mo.	Ed. Ach. (Grade) Fa.	Welfare Status	No. of Children in Home	Language Spoken in Home
Aragon, Judy	Fa.	Mo.	4	3		6	Eng.-Sp.
Autobee, Kathy	Fa.	Mo.	7	11		6	Eng.-Sp.
Benavidez, Marcos	Fa.	Mo.	3	6		8	Eng.
Benavidez, Nemecio	Fa.	Mo.	3	6		8	Eng.
Cardenas, Tommi		Mo.	8	6	ADC	5	Eng.
Espinosa, Louis	Fa.	Mo.	4	8+		3	Eng.-Sp.
Espinosa. Raymond	Fa.	Mo.	8	7		1	Eng.-Sp.
Euresti, Nancy	GP.	Mo.	9		ADC	3	Sp.
Gonzales, Sylvia	Fa.		0			6	Sp.
Gutierrez, Alec	Fa.	Mo.	8	5		3	Eng.-Sp.
Hernandez, Sophia	Fa.	Mo.	9+	7		7	Eng.
Hoselton, Terry	Fa.	Mo.	7	3	Wel/ADC	5	Eng.
Land, John*	Fa.	Mo.	12	8	ADC	0	Eng.
Llamas, Mark		Mo.	9	9	Welfare	2	Eng.
Loucks, Shirley	Fa.	Mo.	8	12		3	Eng.-Sp.
Lopez, Bernadette	Fa.	Mo.	10	0		4	Eng.
Luiz, Roberta*	Fa.	Mo.	8	9	ADC	3	Eng.-Sp.
Macias, Dimas	Fa.	Mo.	4	6		4	Eng.-Sp.
Macias, Manual	Fa.	Mo.	4	6		4	Eng.-Sp.
Martinez, Carmen	Fa.	Mo.	7	7		5	Eng.-Sp.
Murphy, Denise	Fa.	Mo.	8	1		7	Eng.
Quick, Lillian		Mo.	6		Welfare	5	Eng.
Ramirez, Bruno		Mo.	0		ADC	3	Sp.
Ramos, Caroline	Fa.	Mo.	8	4		2	Eng.-Sp.
Rodriguez, Dayne	Fa.	Mo.	9	9		1	Eng.
Rodriguez, Eddy	Fa.	Mo.	9	6		3	Eng.-Sp.
Reyes, Robert	Fa.	Mo.	7	11		4	Eng.-Sp.
Romero, Roderick	Fa.	Mo.	7	6		6	Eng.-Sp.
Salazar, Adam	Fa.	Mo.	6	5		4	Sp.
Padilla, Floyd		Mo.	7			2	Eng.-Sp.

*These children are in foster homes. The father and mother indicated are foster parents.

During August, 1968, thirty children were enrolled or re-enrolled in the New Nursery School for the year 1968-1969. Their names and background information are listed on page 5.

The following guidelines were used in the selection of the children:

1. Head Start economic guidelines.
2. Educational level of one or both parents below 9th grade.
3. Receiving assistance from welfare or other agencies.
4. History of older siblings having difficulty in school.
5. Indication of deviant behavior within the family.
6. One or both parents absent from the home.

In addition, an attempt is made to maintain the following age and sex balance:

15 boys and 15 girls

15 four-year-olds (four before September 10th of their last year in nursery school)

15 three-year-olds (three before September 10th of their first year in nursery school)

September 10th is used as the "cutoff" date because a child must be five before September 10th to enroll in Greeley kindergartens.

STATEMENT OF WORK COMPLETED

1. *Developing and refining the curriculum for three and four year old environmentally deprived children.*

Curriculum materials developed and written in connection with the New Nursery School during this period of time are attached. (Attachment A.) These are an extension, and in some cases a revision of curriculum materials in development since 1964. Most of the materials were not written under this grant, but they have been mimeographed and distributed to persons requesting curriculum samples and resources.

During the time of this grant, a Head Start "Rainbow" Booklet was written and accepted for publication by the Office of Economic Opportunity. Some sections

BACKGROUND INFORMATION ON NNS CHILDREN
1968-69

Child's Name	Parents In Home		Ed. Ach. (Grade) Mo.	Fa.	Welfare Status	No. of Children in Home	Language Spoken in Home
Alvarado, Christopher	Fa.	Mo.	4	6		3	Eng-Sp.
Autobee, Kathy	Fa.	Mo.	7	11		6	Eng-Sp.
Benavidez, Marcos	Fa.	Mo.	3	6		8	Eng.
Bernal, Anthony	Fa.	Mo.	9	8		3	Eng.
Cardenas, Tommi		Mo.	8	6	ADC	5	Eng.
Damian, Elaine	Fa.	Mo.	8	3		3	Sp.-Eng.
Espinosa, Daniela	Fa.	Mo.	9	7		2	Eng.
Euresti, Nancy	GP	Mo.	9		ADC	3	Sp.
Euresti, Ronnie	GP	Mo.	9		ADC	3	Sp.
Flores, Jessie		Mo.	2		Welfare	1	Sp.
Gutierrez, Alexander	Fa.	Mo.	8	5		4	Sp.-Eng.
Gutierrez, Beatrice	Fa.	Mo.	6	6		5	Sp.-Eng.
Hernandez, Sophia	Fa.	Mo.	9+	7		7	Eng.
Hernandez, Patrick	Fa.	Mo.				4	Eng-Sp.
Jojola, Christopher	Fa.	Mo.	7	9		6	Eng.
Jojola, Christine	Fa.	Mo.	7	9		6	Eng.
Linnebur, Jackie	Fa.	Mo.	9	12	Ch.Wel.	6	Eng.
Llamas, Alfred	Fa.	Mo.	9	9	Welfare	2	Eng.
Loucks, Carl	Fa.	Mo.	8	12		4	Eng-Sp.
Macias, Dimas	Fa.	Mo.	4	6		4	Eng-Sp.
Martinez, Carmen	Fa.	Mo.	7	7		5	Eng-Sp.
Murphy, Denise	Fa.	Mo.	8	1		7	Eng.
Murphy, Patricia	Fa.	Mo.	8	1		7	Eng.
Padilla, Floyd		Mo.	7			2	Sp.-Eng.
Ramirez, Bruno		Mo.	0		ADC	3	Sp.
Romero, Rodney	Fa.	Mo.	7	6		6	Sp.-Eng.
Trevino, Rosemarie	Fa.	Mo.	8	5		3	Eng-Sp.
Ybarra, Ralph	Fa.	Mo.	9	6		5	Sp.-Eng.

of the appended material will appear in that booklet.

1. Resources:

   Books
   Book List
   Musical Activities
   Fingerplays (revision)
   Manipulative Toys
   Audio-Visual Aids
   Outdoor Equipment (revision)
   Equipment List
   Group Time
   The Content of Group Time

2. Organization and Management:

   Classroom Management and Control
   Planning
   Aides, Parents, and Volunteers in the Classroom

3. Instructional Guides:

   How to Construct a Learning Episode
   Index of 16 Training Units for use in an NDEA Institute: Remote Training of Early Childhood Educators (funded through NDEA Title XI Institute)

NOTE: *Items 2, 3, and 4 below are incomplete. All data obtained in the school year 1967-68 was sent to Dr. Glen Nimnicht at the Far West Laboratory for Educational Research and Development. A research analyst at that institution, working under his supervision, has analyzed the data. As soon as this analysis is received, it will be forwarded to complete this final report.*

2. *Refining and validating evaluation techniques that have been developed.*

The "C" Test, a test of children's ability to categorize in a predetermined fashion, was revised and is now ready for standardization. (See Attachment B.)

A self concept interview was developed for evaluation of experimental and control group children. (See Attachment C.)

A behavior rating scale, to be filled out for each child by the teacher, was developed. (See Attachment D.)

3. *Determining how effective Head Start programs using the Responsive Environment approach are over a period of time.*

All of the necessary data was collected and will be reported in the research analysis.

The Peabody Picture Vocabulary Test (American Guidance Service, Inc., Circle Pines, Minnesota, 1959) was administered to New Nursery School and REN children in September and October, 1967, and in May, 1968.

The Preschool Inventory (Bettye M. Caldwell, David Soule, Cocperative Test Division, Educational Testing Service, Princeton, New Jersey and Berkeley, California, 1967) was administered to NNS and REN children in May, 1968.

Selected portions of the Cincinnati Autonomy Test Battery (Thomas J. Banta, University of Cincinnati, 1968) were administered to NNS and REN children in January, February, and March, 1968.

Halstead's Categories Test[1] was administered to NNS children in October and November, 1967, and to REN children in March and April, 1968.

The children's ability to recognize and label colors correctly was evaluated at three times during 1967-68.

The "C" Test was administered to NNS children in September, 1967, January and May, 1968. It was administered to REN children in September and October, 1967, and in May, 1968.

A Behavior Rating Scale was completed for all students by the teachers at NNS and REN in April, 1968.

Closed circuit telephone interviews with each NNS and REN child were audio-taped

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[1]Reitan, R. *Manual For Administering And Scoring The Reitan-Indiana Neuropsychological Battery For Children (aged 5 through 8 years).* Unpublished paper, no date.

for samples of language and feelings about self. This was done throughout the year 1967-68.

A Visual Memory Test (School Mathematics Study Group, Stanford, California) was administered to all NNS and REN children in May, 1968.

During September, 1968, the Wechsler Preschool and Primary Scale of Intelligence (WPPSI) was administered to all children.

During September, 1968, the test of a child's ability to recognize and label colors correctly was given.

Analysis of data collected under OEO Contract 1260 during the school year 1966-67 and earlier, was published as *Interim Report: Research on the New Nursery School*, Greeley, Colorado: Colorado State College, December, 1967. These have been mailed to educators, researchers, libraries, agencies, and other institutions and individuals who indicated a need and interest. Ten copies have been placed in the Colorado State College Library and are available through inter-library loan. A copy was sent to ERIC, and 25 copies to the Office of Economic Opportunity.

4. *Follow-up achievement testing of the children will be conducted and reported on in the final report.*

In February, 1968, the Stanford-Binet was administered to two groups of kindergarten children, those who attended the New Nursery School in the school year 1966-67, and a matched control group of similar cultural and sociological background.

In April, 1968, a self-concept interview was administered to all children in the research sample who were attending public schools.

In May, 1968, public school teachers also ranked experimental and control group children according to class standing in reading, arithmetic, independence, behavior, and total success in school.

In May and September, 1968, scores on the California Test of Mental Maturity, California Achievement Test, Lorge-Thorndike and Metropolitan Reading Readiness Tests were collected from the public schools as a means of comparing the progress of experimental and control groups.

5. *Distributing the three films that have been prepared and the notebook containing learning episodes.*

Distribution of the three films was not handled by the New Nursery School Research Project, as no money was allowed for the item in the contract.

Learning episodes and other curriculum materials were distributed to all people using the curriculum developed at the NNS, and also on request from visitors and correspondents.

All trainees in Eight-week Head Start Training either received a notebook or other appropriate material. There were 75 trainees. Notebooks were also sent to the Head Start directors who had sent trainees. There were 20 such directors.

150 samples of curriculum materials were distributed at the Regional Training Conference in Chicago.

125 requests for information were received from twenty-four states and the District of Columbia. These people were supplied with written descriptions of the program and other relevant information. In addition to these, materials were supplied to Montreal, Quebec, and Lethbridge, Alberta in Canada; Buenos Aires, Argentine; Seoul, Korea; and Ethiopia.

Curriculum materials were distributed to each center involved in Community Cluster Head Start Training in Greeley, to Head Start Centers in Laramie, Cheyenne, and Rawlins, Wyoming, to Head Start trainees in El Paso, Texas, and to many visitors.

Because of high demand for a brief description of the purposes and procedures of the school, the brochure on pages 1 and 2, at the front of this report, was written and printed. It serves to answer routine requests about the school, and as a descriptive brochure for visitors.

6. *Speaking at Regional and National Meetings.*

Head Start Regional Training Officers Meeting (April), Chicago.
National Follow Through Conference (April), Kansas City.
Western Research Institute (May), Tucson.
Project BRAVO, El Paso, Texas, Head Start Training, 1967.
University of Utah, Head Start Training, 1967.
Orientation for NDEA (Title XI) Institute for the Remote Training of Early Childhood Educators, Greeley, Colorado, 1967.
Three Day Orientation for OEO Remote Teacher Training Experiment, Far West Regional Laboratory, Berkeley, California, 1967.
Consultant to Far West Laboratory for OEO Inservice Training of Teachers, 1967, 1968.
Oregon Association for the Education of Young Children, 1967.
Indian Community Action Program, Pine Ridge Indian Reservation, 1968.
Follow Through Technical Specialist, Kansas City, 1968 - Presentation of NNS program as a model.
Colorado Migrant Council Head Start Training, 1968.
Community Cluster Head Start Training, School District #6, Greeley, Colorado, 1968.
Consultant to Project Follow Through, Far West Laboratory for Educational Research, 1968.
Community Cluster Head Start Training, Laramie, Wyoming, 1968.
Bureau of Indian Affairs Personnel, Setting up Kindergarten Program, Albuquerque, New Mexico (December).
Consultant to Snowy Range Community Action Agency, Inc., Laramie, Wyoming.
National Educational Broadcasters Meeting, St. Louis, (April).
California State Meeting of Early Childhood Education, Los Angeles, California (October).
NAEYC Conference, San Francisco, California (November).
Consultant, NDEA Reading Institute, Denver University, Denver, Colorado, (July, 1968).
Children's Television Workshop, National Educational Television, New York, (July, 1968).
Faculty and Students at Harvard Graduate School of Education, Department of English Education (March, 1968).
Indian Education Conference, Indian Community Action Program, University of South Dakota (January and June, 1968).

7. *Demonstrating the responsive environment process.*

Approximately 227 people observed and/or received training in the responsive environment process at the New Nursery School. Classes from Colorado State College, Denver University, and Colorado State University (OEO Supplementary Training) visited the school.

Five teachers from the Sumter Preprimary Schools were given on site training at the New Nursery School to return and continue the Responsive Environment in their schools. In addition fifteen teachers and aides received remote training through the NDEA (Title XI) Institute.

The number of visitations at the Sumter School is available through Mr. William Painter, Director, Preprimary School, School District #17, P. O. Box 1180, Sumter, South Carolina 29150.

In Salinas and Berkeley, California, teachers trained by staff at the New Nursery School and the Far West Laboratory for Educational Research and Development are working in twenty classroom sites.

Written and Filmed Materials Published or Prepared During this Grant Period:

Most of these are only partially financed by OEO Contract 1260, but are concerned with the total program of the New Nursery School.

1. McAfee, Oralie. "The Right Words," *Young Children*, Vol. XXIII, No. 2, November, 1967, pp. 74-78.

2. McAfee, Oralie. "An Oral Language Program for Early Childhood," *Classroom Practices in Teaching English 1968-1969, A Sixth Report of the NCTE Committee on Promising Practices*, Champaign, Illinois: National Council of Teachers of English, 1968. (See Attachment E.)

3. McAfee, Oralie, Nimnicht, Glen P., and Meier, John. "Community Volunteers in Colorado," *Head Start Newsletter*, Vol. 3, No. 3, Office of Economic Opportunity, Washington, D.C., June, 1968. (See Attachment F.)

4. Meier, John. "Innovations in Assessing the Disadvantaged Child's Potential," *Disadvantaged Child*, Vol. 1, edited by Jerome Hellmuth, Seattle: Special Child Publications, 1967.

5. Meier, John H., Nimnicht, Glen, and McAfee, Oralie. "An Autotelic Responsive Environment Nursery School for Deprived Children." *Disadvantaged Child*, Vol. II, edited by Jerome Hellmuth, Seattle: Special Child Publications, 1969.

6. Nimnicht, Glen P., Meier, John H., and McAfee, Oralie. Office of Economic Opportunity Head Start "Rainbow" Booklet. In Press.

7. Nimnicht, Glen P., Meier, John, and McAfee, Oralie. "Interim Report: Research of the New Nursery School," Colorado State College, December, 1967.

ATTACHMENT A

Oralie McAfee
January, 1968

(Rough Draft - Not to be reproduced without written permission of the author)

BOOKS

Looking at books and listening to books being read should form an important part of the curriculum for an early childhood classroom. The use of books with young children involves three of the four activities that are commonly called "language arts"--speaking, listening, and reading. The fourth is writing.

The child who is being read to is listening to the words the teacher is reading, and often goes on to "read" the pictures (and sometimes the words) for himself. Discussion of the pictures and story offers a chance for meaningful conversation (speaking).

Although the pleasure that comes from good books is one important reason to include them in the program, there are several other reasons, equally as important.

1. Hearing stories read and discussed can enlarge the child's vocabulary and provide him with varied sentence models. The pictures that usually accompany the text in children's books can help the child understand the meaning of the words and sentences.

2. Discussing stories and pictures with the teacher provides an opportunity for the child to practice using words and sentences. The stimulus of the book and the encouragement of the teacher can result in excellent conversation.

3. As the child sees and hears the adult reading, he begins to understand something of the reading process; that one can look at the symbols on a page and get meaning from those symbols.

Perhaps more important, he learns that this is a satisfying and enjoyable experience.

4. Looking at books and listening to them being read can help lengthen the child's attention span and promote development of listening skills.

5. Exposure to a wide variety of good books is a strong incentive to reading for oneself.

The area where books are displayed and read should be an inviting place away from the noisy areas of the room. If at all possible, the front covers of the books should be displayed. If space is left between the books each one can be seen as a separate book, and can be taken down without moving or knocking down other books.

A table and chairs nearby will make it easier for the children to look at large picture books, or the floor may be used.

The simple, short books that are placed out at the beginning of the year should be changed, rotated and augmented to keep children's (and reader's interest high. The number displayed can be gradually increased during the year.

Books for the reading corner should be carefully selected. There are many good guides for the selection of children's books, such as *A Teachers Guide to Children's Books* (Larrick, 1960), and the American Library Association's listings. However, most of the guides were written and the lists compiled with the assumption that the child has been read to, that he has a large listening vocabulary, and that he has many experiences with the things the books speak of.

If most of the children in a particular group fit in that category,

then the lists can be used with some confidence.

If most of the children in a particular group have not had such background, either because of age or environmental circumstances, (as in Head Start or Follow Through) then the teacher must modify the guides to suit a particular group of children.

A selected list of books suitable to use with this latter group of children is given in the resources list.

This list is not exhaustive, and each teacher will have her own favorites to add to it. In addition, there are more good books coming out each month. The teacher has to select and judge which books are suitable to use with her group.

There are certain types of books, however, that should be avoided. These books might be suited to the child with a good background of words and concepts but could be very confusing to the child with minimum language background.

1. Avoid books which depend on a rather sophisticated play on words for the story line. A book such as *Cats Have Kittens - Do Gloves Have Mittens?* would be a source of much laughter to a child who knew all the words and ideas presented, but might easily confuse the child who didn't.

2. Avoid books based upon picturesque simile and adult concepts, such as *An Idea Is Like a Bird* or *Spring is a New Beginning*. Many of these books are written for adults to buy to give to children. They are probably beyond the comprehension of any young child, much less a child from an impoverished background. We want to encourage the imaginative use of words, of course, but for the young child this is more likely to be on the level of describing the sun "like a ball," than

The Sun Is A Golden Earring.

3. Avoid ABC books, especially those with more difficult words, or which try to carry out one theme. It is hard enough to find any similar words for some of the letters of the alphabet; if the author is tied to one theme the percentage of unfamiliar words and ideas runs even higher. For example, in one delightfully illustrated alphabet book based on horses, the letter "D is for Derby" ( ), meaning Kentucky Derby.

The teacher cannot assume that because a book is based on concepts that are important in school, such as the alphabet, the book itself is worthwhile.

We would suggest that if the teacher wishes to use an alphabet book, she construct her own, using pictures with which the children are familiar. There is no reason the complete alphabet has to be included, in beginning reading not all the beginning letter sounds are presented at one time.

4. Avoid books which attempt to teach manners and values in a moralizing way.

It is relatively easy to say what to avoid in selecting books, more difficult to describe what elements go together to make a good children's book.

1. The best story books have a simple story line that keeps the child interested and involved. Rhythm and repetition are often found in the best of these, such as *Ask Mr. Bear*, *The Very Little Boy*, and *Do You Know What I'll Do?*. Often the repetition serves to bring in additional facts or characters as the story proceeds, which helps to hold children's interest.

Most of these stories deal with the basic elements common to all human experience such as love, family relationships and growing up. They very often evoke a soft and quiet mood.

There is also a strong element of identification with the characters, such as is found in *Whose Little Bird Am I?*. The children can identify with the little bird who was finally claimed by his mother, who said, "You are my little bird, and you look just right to me."

2. Books which present factual material should be accurate, although it is usually difficult to check this unless the reader has a personal knowledge of the subject matter involved. Fact books which depend heavily on illustrations should have clear and undistorted pictures. Many of these books have a text which is much too long and complex to be used in its entirety, but have pictures which can be used for discussion and labeling. *The Big Book of Real Trucks* and *The Big Book of Real Trains* are examples of this type of book, which often has tremendous appeal for boys.

3. Counting books should give interested children another opportunity to actually count things. Sometimes "number" books are filled with rhymes of the "One, two, buckle my shoe" variety which are fun to learn, but do not help the child to count properly.

4. Mother Goose and fantasy stories can introduce the child to the heritage stories which children have known and loved for generations. There are enough of these that frightening stories involving cruelty and pain can be omitted. Mother Goose rhymes can be sung as well as read.

In a free and active early childhood classroom, there is no need

to wait for a "story time" for children to enjoy books and reading. Looking at and listening to books being read should be available as one of the "self-directed," "free choice," or "free play" activities. An assistant teacher, volunteer, mother - or the head teacher - should make every effort to be available to comply with the child's request. "Read dis, teacher."

If auxiliary personnel are unavailable, the children's favorite stories can be recorded on a cartridge or standard tape recorder. The child can turn the pages when he hears a set signal (a bell, a piano note or plucked guitar string - or just "turn the page"), and thus hear his story. This is, at best, a poor substitute for a teacher with whom the child can interact, but it is better than nothing. For tips on recording to help the children get started on the proper page and keep their places, listen to some of the popular recordings of children's books, such as *The Gingerbread Man*, (Golden Press, 45 RPM, 00164).

The teacher is assured of the child's interest if she waits until the child asks to be read to. When the child is just looking at a book, don't interrupt by asking questions or trying to involve him in conversation about the book. Make yourself available (sit nearby), but don't intrude. If the child wants to discuss the book or ask a question, he will come to you.

The adult reading to a small group of children in "free play" time must be prepared to deal with a fluctuating number of children in the group. The group may start with one child; three more may come and one leave; another two may join the group, but leave shortly to be replaced by the three"mothers" who had been preparing lunch nearby. To

handle this kind of situation, the adult needs to keep these helps in mind.

1. Face into the room. If possible, have the children sit with their backs to the rest of the room. Placing the adult and children in this fashion enables the adult to supervise all the area that is in her line of vision, and also enables the children to concentrate on the book without the distraction of the other activities going on in the room.

2. Hold the pictures where all the children can see them, and place the children so they do not obstruct each other's vision. Usually this means that the teacher sits slightly in front of and to one side of the group, and holds the book to one side, with the pictures facing the children. Although such a method sacrifices the intimacy and physical closeness of one child on the lap, another right beside the adult, it does allow the group to expand and contract without disrupting the story. It also gives all children an equal chance to see the pictures.

3. Although the adult does not expect perfect attention from all the children (some may prefer to leaf through the pages of their own book while they are waiting for their turn), neither is it necessary to let a child spoil the story for the other children. If he is not ready to be quiet and listen, then he should be sent elsewhere to play. If a child abuses the books show him how to hold the book and turn the pages. If he persists say, "Maybe you are not ready to look at books yet," and direct him to another activity. To guide discussion, say, "Cathy is talking now. You can talk when she is through."

4. "An ever present problem of parents and teachers is the confusion of verbalization with true understanding" (Russell, 1954, p. 163). The fact that the child has listened to the book does not mean that he knows or understands. The reader must be aware of the way discussion, demonstration, and involvement on the part of the child will help to clarify meanings and concepts (Stern, 1966).

This type of clarification should be part of the active process of reading and listening, both in small groups and in the stories read to larger groups during story time or group time.

After many experiences with color and color names, the teacher can read *What Is Red* and send a child to get a toy that is red, or blue, or yellow, the same color they are reading about in the book. An activity of this sort is excellent for evaluation.

Children who are reading about policemen or firemen can be sent to get the policeman's hat or the fireman's hat from the dress-up area. A book about road construction machinery helps the children relive the street maintainence work that took place outside the school yesterday; and the experience gives immediacy - and meaning - to the book.

Some books can be used to introduce a new idea, which is then followed by other activities designed to clarify and extend the idea. Selected portions of *What Makes a Shadow* can be read and discussed. A handkerchief and a book can be used to show different kinds of shadows. The children and teacher can do individual and small group experimentation with shadows, both planned and spontaneous. Later, *The Shadow Book* can renew interest and let the children hear and see again the things they have actually been doing with shadows. *A Kiss is Round* can start the children looking for objects that are round.

The use of these books stresses involvment of the children, rather than the teacher reading, the children listening. The children hear about shadows, and make shadows. They hear about the color "red" and find something red. They see things in a picture that are round, and then look in their immediate environment for objects that are round. In this way the printed page takes on real meaning. Misconceptions can be found and clarified before the child has learned the wrong thing. Active involvement in the ideas presented in a book can help children learn to listen, especially at the beginning of the year. A group of children who would never sit and listen to a book such as, *Is It Hard? Is It Easy?* will listen to a page or two about throwing and catching a ball, then take turns throwing and catching a ball. They will listen to the teacher read that it is hard for some children to whistle, but easy for others, then take turns trying to whistle. The girl whose main claim to fame in the nursery school room was that she could whistle loud and long enough to drive everyone to distraction can show how well she can whistle, with full approval of all.

In reading a book the teacher should remember that there are different types of books for young children - fact books such as *Let's Find Out What's Light and Heavy*, picture books such as the *Big Book of Wild Animals*, books in rhyme such as *Over in the Meadow*, and story books such as *Ask Mr. Bear* and *Curious George*.

The reader should adapt his technique to make the most of this variety. The *Big Book of Wild Animals*, for example, seems to call for a leisurely explanation of the pages with discussion and opportunity for the children to repeat strange names. The charm of the rhyme and

rhythm in *Over in the Meadow* and of the repetition of *Ask Mr. Bear* is lost unless they are read almost verbatim.

Just as some books are naturally for discussing and some for straight reading, so are some teachers naturally "discussers" and others "readers." If you are one or the other, you may have to work to become adept at both.

Certain techniques in discussion seem to be more productive than others. Constant questioning of the children can be threatening. Conversational style is better. Suppose the teacher and children are looking at *The Best Word Book Ever*. "Remember when we went to the park? Reno, you and Julian climbed clear to the top of the monkey bars and here is a picture of some monkey bars." Children who are unsure of "labels" or the names of objects can be helped by offering a "choice" question. "We saw lots of these things at the park. Is this a merry-go-round or a slide?"

Try to achieve a moderate rate of speed in reading. Speak softly and expressively in a clear, quiet voice. It is not necessary to explain every picture, nor is the story line so important that it cannot be interrupted for a conversation between the reader and the listener. The reader should adjust his "style" to the interest of the children he has at that moment. Do not feel obligated to read every word or to finish a story. Say, "Let's get another story" if your group is bored. Remember that the relationship between the reader and the listener should be a relaxed and pleasant one. Your greatest compliment is a smiling, "Read it again, teacher."

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February, 1968
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MUSICAL ACTIVITIES

Grouped together under the general heading of musical activities are songs, records, action games set to music, rhythms, and rhythm instruments. No attempt will be made to handle each of these activities separately. Many songs involve action; many fingerplays are set to music; recordings often involve rhythmic movement and song.

There need be given no argument or rationale for including music in a preschool program. The aesthetic appreciation and pleasure which the child experiences through music is reason enough for including a wide variety of musical experiences. However, a careful selection and use of those musical experiences can also enhance the child's physical, emotional, social, and intellectual growth. This can happen in many ways.

I. *Moving in time to music, trying out new motor skills and new combinations of motor skills (marching, then marching while playing a rhythm instrument), and making body, arms, legs, and hands do his bidding all help the child develop muscular control and coordination.* Much music encourages creativity of physical movement, and almost all music evokes a physical as well as an intellectual and emotional response. This physical response should be planned for and encouraged.

Sometimes children spontaneously clap their hands or move in response to music; sometimes physical activities evoke spontaneous singing or humming. The child feels music with his whole being. It is

difficult for young children just to "listen," and they should not be expected to for any length of time.

II. *Musical activities can be used to help children stretch and exercise their muscles, then relax* as the teacher helps them make the transition from active vigorous play to a quieter activity. During weather which prevents outdoor play, such activities are a necessity. The record, "Visit to My Little Friend" (Childrens Record Guild) provides its own transition. A song such as,

> "Let's go walking, walking, walking, (running, hopping, skipping)
> Let's go walking far far away.
> Let's walk back again, back again, back again,
> Let's walk back again, back the same way."
> (Coleman and Thorn, 1937, p. 1

can provide a chance for exuberant play controlled enough to be done in the classroom, and ending in a transition - "Let's go tip toe, tip toe, tip toe . . . Back and sit down."

III. *The pleasure in all musical activities can help foster the child's good feeling about himself.* "When music gets into my heart, I try to let a glad song start, and . . . I sing and sing and sing" (Berg, 1966, p. 1). Carefully selected songs can contribute to a positive self-image in a more direct way, also songs incorporating the child's name and items of his clothing, songs about the family, growing up, and the child's increasing competence are all appropriate. "There are many things that I can do, all by myself . . ." (Laufer, ed., 1935, p. 66).

IV. *Music can contribute to the child's social growth in several ways.* The simple act of sharing and making music together is a social one, and seems to bring the children together in a way that almost no

other activity does. The teacher can develop rapport with her children quickly through singing and music.

V. *Music can help the child be at home in the predominant culture of the school,* as the child learns some of the holiday and heritage songs which are often used or alluded to in school work. Teachers who prefer to let the learning of nursery rhymes and folk songs be a voluntary activity can put an illustrated book of words and music on the bookshelf. Those children who want to hear and learn the songs can ask the teacher or assistant to sing them. Records can be used in a similar way, or songs can be recorded on a tape recorder.

VI. In addition, *the skillful use of music as a means of guidance and control will help the child adjust more easily to the experience of operating in a particular group.* Even though he may have been in school before, every group and every teacher is different; music can help the child adjust to new routines, and smooth out possible "rough spots" in the schedule. Specific suggestions for guidance are given under the appropriate sections elsewhere (see Group Time). The examples given here only indicate the variety of situations where such guidance can be used.

A. If a group gets disorganized and wild (as all groups do sometimes), gentle singing by the teacher will often calm and quiet them. (A vivid description of this technique as used for Maori children is given by Sylvia Ashton Warner in her book *Teacher*, New York: Simon and Schuster, 1963.

Music used in this way is especially effective if it draws attention to a new activity which is starting, or suggests a

variation on the original activity. For instance, the teacher can put chairs in a line to make a train, then start singing to signal would be passengers.

"We're going for a ride,
Who will come along?
Max and Ruthie, they will come along."

"Get on board little children,
Get on board little Ruthie,
Get on board now, Julian,
There's room for many a more!"

Sometimes conflict can be avoided by the well-time intervention of a teacher with an appropriately chosen song. Perhaps two young mothers are having difficulty with their "babies" who happen to be rowdy boys on the verge of disrupting the whole game. A softly sung, "Hush little baby, don't say a word," . . . . (McCall, 1965) will give the boys a chance to calm down and decide what they really want to do.

Clay is an excellent stimulus to conversation - sometimes too much of one (children may shout or become disorderly, perhaps throwing the clay or grabbing each other's portion). The teacher can sing:

"This is the way we roll (pat, pound) the clay,
Roll the clay, Roll the clay.
This is the way we roll the clay
On Thursday afternoon. (Tune: Mulberry Bush)

or

"Pat-a-cake, Pat-a-cake, baker's man.
Bake me a cake as fast as you can.
Pat it and roll it and mark it with a B.
And put it in the oven for Bobby and me!"
(Change to the begining letter of each child's name, and say his name.)

As the teacher softly sings, and interested children do the things mentioned, the whole atmosphere is changed. Of course, probably not all the five or six children at the table will want to participate; those who choose to may. When the situation leading to disorganization is under control, the teacher can quit singing and let the children's interests lead them.

B. The teacher of young children usually tries to avoid moving all the children as a group, but sometimes this is unavoidable. Music can provide a means of transition.

If the group is seated at the table for a birthday party, and needs to be moved elsewhere for story time, a "train" can be made to get the children to the other room,

"Choo, choo, choo, choo,
Choo, choo, choo, choo,
Come and ride the train.
Choo, choo, choo, choo,
Choo, choo, choo, choo,
Julian ride the train."

or, if the children have to walk together some distance, as they sometimes do to get to the playground or lunchroom, they can play follow the leader,

"I'm the leader, try to see
Just how well you follow me." (MacCarteney, p. 96)

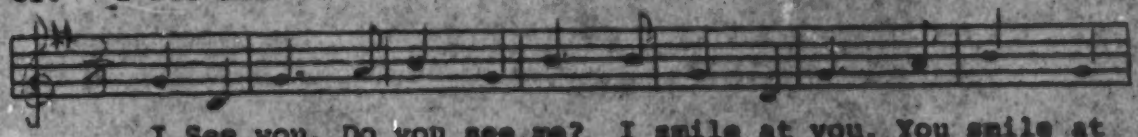
Sometimes music can be the means of avoiding the confusion of group movement. The teacher sings a song incorporating the child's name and giving him permission to leave whatever the group activity was.

"Greg Vialpando, you may go out,
Ruth Collins, you may go out,
Carmen Gomez, you may go out,
John Lewis, you may go, too." (Tune: Mulberry Bush)
(For more suggestions see Group Time.)

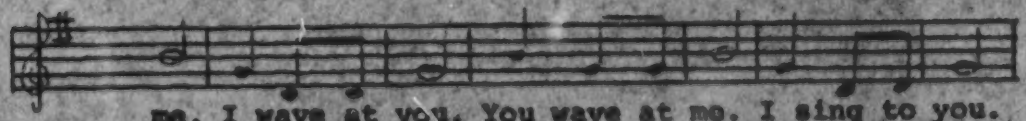
C. Songs, fingerplays, and rhythms can be used as signals for certain activities. As the children learn that the teacher uses certain songs to start the story time, they respond to them automatically. "The Little Gray Ponies" (MacCartoney, 1937, p. 22 "Clap Your Hands in Time to the Music," "Where oh where is dear Elizabeth?" (Tune: Paw Paw Patch), or a few chords on the autoharp or piano will pull the children far more effectively than announcing, "It's story time; let's all come sit down."

D. Young children do a very poor job of waiting, but sometimes brief delays are unavoidable even with the best planning. Fingerplays and songs will prevent a delay from turning into a disaster. If snacks are late arriving, but the children are all ready, the teacher can start, "I Have a Friend That You All Know, and Nita is Her Name,"

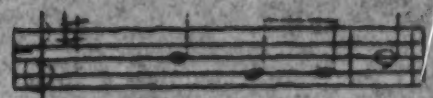
or: "I See You"



I See you. Do you see me? I smile at you. You smile at



me. I wave at you. You wave at me. I sing to you.



You sing to me.

or a fingerplay such as:

"Five little monkeys jumping on the bed,
One fell off and broke his head,
We called for the doctor and the doctor said,
'No more monkeys jumping on the bed.'"
(continue counting backward)

E. *Music and fingerplays can help the child gradually learn how to sit, listen, and participate for a few minutes in a story time, or group time* (see Group Time for elaboration of this).

To use music and fingerplays in this manner the teacher must have the words, at least memorized, so she can sing or say them easily and with total recall. If she has to hunt a song in a songbook, the opportunity is lost.

VII. *Music and fingerplays are an excellent aid to intellectual development, especially those songs and games which give the child the opportunity to dramatize what he is saying.*

The separate sections of this book suggest music and fingerplays that can introduce, reinforce, or extend concepts under consideration, and only examples of these will be given.

Other ways musical activities can aid intellectual development will be expanded in some detail.

A. Memory, indispensible for intellectual development, can be developed by the use of music and fingerplays. Imitation, rhyme, repetition, rhythm, and melody combine to enable the child to follow along, repeat with the teacher, then be able to say the fingerplay or sing the song in proper sequence without the teacher.

After a few songs or fingerplays have been learned, the

children should sometimes be given the chance to select which song or fingerplay they want. They have to be able to remember the title, the first line, or the tune to make their selection. When, in March, a child asks to sing, "We Wish You a Merry Christmas," or "Rudolph the Red Nosed Reindeer," he is developing his memory.

The children can try to recognize the name of the song and remember the words from hearing the tune only. The teacher can hum the tune, then let the children join in to sing as they recognize it. Or the tune, played on an instrument, can be recorded on a cartridge tape recorder or a standard tape recorder for a small group of children to listen to and sing with. A variety of instruments should be used, but the difficulty of recognition should run from easy to more difficult. That is, a one note melody on the piano should precede the full accompaniment to a song. The violin strings should be played with the bow before they are plucked. The most familiar tunes should be used first. Without the teacher present to lead them into the words of the songs, the children have to listen closely. The correct their own and each other's mistakes. For instance, the tunes to "Baa, baa, Black Sheep" and "Twinkle, Twinkle, Little Star," are quite similar; Cathy loudly sang the former to the instrumental accompaniment of the latter until Elizabeth happened by to tell her, "That ain't Baa, Baa, Black Sheep, that's Twinkle, Twinkle, Little Star," and then sang it for her.

B. Musical activities and fingerplays can be used to help the children learn to listen, to "attend" to the person who is

supplying the cues or directions.

Songs which have the child "run a little, hop a little, crawl a little," or make his arms and legs "go up" then "go down" require the child to listen, especially as the teacher gradually quites doing the action along with the children.

The ability to wait and listen for a certain signal, a part of following directions, is improved as the children wait for the words or notes that signify their next response. "The Little Gray Ponies" (MacCarteney, p.22) wait in the barn until time to "jump over the fence, and . . . gallop away."

The children keep their hands on their knees until the pause following each musical phrase of, "Come all you children, clap hands," (Mexican Hat Dance) or "Let everyone clap hands with me" (McCall, 1966, p. 72).

They pretend to be "horses galloping till the music says, stop" (MacCarteney, p. 19).

Children who are going on a "Visit to My Little Friend" (Children's Record Guild) must listen to find out if they are to skip, hop, or gallop.

Rhythm instruments can be held quietly until a recurring phrase of a song signals that they should be played, or they can be played until a signal to stop. Both these activities would come after much time spent "just playing."

C. Imagination and creativity should be fostered as the children dramatize the songs and fingerplays or create their own rhythmic movements to music. The child can become a caterpillar, then a

butterfly; he can be a little gray pony, softly sing a song to baby, or simply enjoy moving to the music.

D. Music can add another dimension to the process of finding relationships. For instance, if an animal is brought into the classroom, the children can sing a song about him. A small group of children who are watching a turtle might enjoy playing Vachel Lindsay's "There was a little turtle, He lived in a box. . . " As they sing, "Our Bunny's So Funny" or "All the Little Ducklings" a child can go to get a picture of or a book about the bunny or duckling.

This is a part of the process of making sure the children understand and know what it is they are singing or talking about. It can also help the child see the relationship between the real object, the picture of the object, and words or symbols that "stand for" the object.

E. Songs and fingerplays can provide a model for sentence pattern help the child learn new words and establish meaning for those words (see Language Development and Concept Formation). Simple songs suitable for word substitution and dramatization are best, such as:

> "Run a little, run a little,(walk, hop, jump, etc.)
> Run, run, run, run,
> Run a little, run a little,
> Isn't it fun?" (Coleman and Thorn, p. 19)

Children who need help imitating the sounds, stress, and intonation of the language can listen, then try to duplicate what the teacher is saying. It provides yet another means of practice.

The rhyming and alliteration that are an important element of songs and fingerplays can increase the child's ability to discriminate between sounds. Such pairs as "nose and toes," "cheek and chin," "hair and chair," "away and stay" "eyes and rise," require the child to focus on both beginning and terminal letter sounds to understand what is said.

F. Musical activities should be incorporated into the curriculum in a way that will reinforce concepts that are being emphasized, such as number, shape, relative location, animals, and so forth (see the appropriate heading under concept formation for specific suggestions). For instance, the active game,

> "My hands *upon* my head I place,
> *Upon* my shoulder, *on* my face,
> *At* my waist and *on* my side,
> Then *behind* me they will hide."

emphasizes location or position, and can be used to give yet another experience with that concept.

Musical activities can introduce and help the children form certain concepts, as when experiences of fast and slow, loud and soft, become specific instances of the concept opposites.

To accomplish all these purposes, songs, records, and fingerplays must be carefully chosen. If some or all of the children in the class have a limited vocabulary, the selection must consider them, also.

I. The musical activities should be simple, short, and easy to follow. Tunes should be melodic and easy to sing. The range should be from approximately middle C to D or E (nine or ten notes above).

Complicated or overlong activities - especially games requiring

children to wait a turn - frequently lead to disorganization and discipline problems.

II. They should present concepts and vocabulary with which the children are familiar, or for which meaning can be made clear. Rabbits, sheep and pigs are something a rural mid - or western - child knows about, while a dramatization of a lighthouse at the sea shore would be almost meaningless.

Many otherwise delightful songs have little meaning for any young child. The Canadian Sea Chantey:

> "Were you ever in Quebec, Stowing timber on the deck,
> Where there's a king with a golden crown, Riding on a donkey?
> Were you ever off the Horn, where its always fine and warm
> Seein' the lion and the unicorn, riding on a donkey?"

is included in a recent collection of songs for nursery school and kindergarten. Yet the words would be almost meaningless, especially when one considers that the "donkey" referred to is a donkey engine used for loading.

Songs in another language have little meaning to the child unless he knows that language.

III. Records need to be carefully chosen to insure that the children who need a clear and undistorted speech model are getting it. Bozo the Clown and certain folk singers are better reserved for children who already have well-established speech patterns. The teacher can use such records to learn the songs, then sing them herself, with a standard pronunciation.

IV. Avoid songs which moralize or try to change the home through the child such as:

"José had a bar of soap, bar of soap, bar of soap,
José had a bar of soap, he used it everyday."
(Tune: Mary Had A Little Lamb)

Sometimes the wording of these songs can be changed to make them acceptable.

V. Musical activities should be selected to present and reinforce concepts in a way compatible with present knowledge about the way children learn. For instance, number rhymes and songs which present a straight-forward counting of the fingers or other objects are good. Those which attempt to teach addition by saying, "One plus one is two, and I see you" should be avoided.

VI. Songs and rhymes which lend themselves to word and action substitution can lend variety and extend knowledge without having to introduce an overwhelming number of new songs. The child can clap his hands "in time to the music," swing his arms, shake his head, tap his toe, - then do the same actions fast or slowly - all within the framework of one song.

Songs with difficult tunes but appropriate words can often be changed to a simpler tune with the same meter.

VII. Songs and fingerplays which are grammatically incorrect should be avoided or changed. One error frequently seen and heard involves the use of the contraction "here's." "Here's the baby's soldiers, standing in a row" should be, "Here are baby's soldiers . ."

At the nursery school kindergarten level musical activities are more an integral part of the program than at any later time. Instead of being in a set "music" period, music is used in a variety of ways,

and in a variety of settings throughout the whole day. This does not mean that someone is singing all the time, or that every activity has to be set to music. The children quickly tune out such background noise. Wait - or plan for - the appropriate time.

The amount and type of music which is used will be a reflection of each teacher's capabilities and interests. The teacher who plays a suitable instrument well will have many activities planned involving that instrument. One who sings easily will emphasize singing. Some teacher may rely on a record player to bring music into the classroom. This is to be expected, and should be regarded as an asset, rather than a deficit. A teacher cannot communicate the pleasure of music to the children unless she finds pleasure in what she is doing.

It takes much time and repetition to learn a song or fingerplay. Plan for short practices spread out over a period of several days. After the song or play is learned, it should be used again in a variety of ways. Practice is kept short; we are not striving for perfection, and constant repetition to get a phrase right will almost certainly kill interest. The best way for children to learn a song, fingerplay, or other musical activity is by imitation.

Accessories can be used to add variety and stimulate the imagination. Children who are dramatizing, "My Playful Scarf" (100012, Y.P.R. need large scarves or squares of cloth to drape themselves with. Construction paper leaves or snowflakes can be fluttering or floating through the air, then gently fall to the ground.

> "This is the fall time, and down from the trees,
> Whirling and twirling fall pretty brown leaves."
> (Schulz, 1960, p.83)

The mood of the game can be set by the teacher's voice. A softly said, "Bunnies now must go to bed" brings an immediate quieting effect to the children as they stretch out on the floor, while a rousing "run away" provides a perfect finale to the "Wee White Rabbit" (see fingerplays).

Rhythm instruments should be used primarily for experimentation with sound and for the pleasure of making "music." Structured rhythm band experiences are inappropriate for preschool children. The children can "play the way the drum tells you to," following a slow-fast tempo or a loud-soft beat. They can accompany themselves singing "Jingle Bells" "We Wish You a Merry Christmas," or "Here we go walking in a parade" (Tune: Mulberry Bush) as they parade around the room and outside. After other experiences in responding to a given signal, they can hold the bells quiet while the teacher sings, "Come all you children, ring bells," then respond. Children can march to a rousing recording of band music. With band hats from the dress-up area, and perhaps some crepe paper streamers to hold in one hand, a quite acceptable marching band can be created. Do not make an issue of "keeping time." That will come with experience.

An instrument for the teacher to play to accompany singing and dancing is nice to have, but not at all necessary. An autoharp, guitar or ukelele is the best selection, because they do not drown out the children's voices, nor does the teacher have to turn away from the children to play them. The newer music books usually include autoharp and guitar chords as well as a piano accompaniment.

Games and rhythms set to music should be kept simple and easy to

follow and should be of the type where the children participating are all doing the same thing, more or less, at the same time. Too much organization and waiting for turns leads quickly to frustration and to discipline problems. "Looby Loo," "The Hokey-Pokey," "The Little Gray Ponies" (MacCarteney, p. 22), free dancing and moving to music are recommended.

If the games are to be active, some thought should be given to management. The children must have enough room to do the motions without hitting each other. If running, skipping, and hopping are involved the children should all move in one direction to avoid collisions. Place a table in the center of the area, and have the children go around the table in one direction. Action records, such as "Rainy Day" (Y.P.R., 712) or "Nothing to Do" (Y.P.R., 100012) require adult participation until the children have learned to follow the directions on their own. More difficult activities, such as "My Playful Scarf" can be introduced by having only three of four children at a time participate.

All these activities should be kept interesting and enthusiastic. Adult leaders should strive to be unselfconscious, expressive, and involved. The relaxation and enjoyment that should be a part of all musical activities provide an ideal atmosphere for learning.

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FINGERPLAYS

The following compilation of fingerplays and songs is not, of course, exhaustive. There are many others that could be used. The experienced teacher has her own favorites. The inexperienced teacher can use these as a starting point.

Many of these plays can be sung, but if the teacher cannot sing, they can simply be said.

CONCEPT FORMATION

I have 10 little fingers and they all belong to me.
I can make them do things; would you like to see?
I can make them jump high; I can make them jump low.
I can fold them in my lap and keep them just so.

* * * * * * *

Heads and shoulders, knees and toes
Heads and shoulders, knees and toes (Tune: Mulberry Bush)
Heads and shoulders, knees and toes,
We'll all jump down together (or sit down together)

* * * * * * *

Here we go walking round and round,
Round and round, round and round, (Tune: Mulberry Bush)
Now will you tell us what's your name,
When the music stops.

* * * * * * *

A little ball
A larger Ball
The largest ball I see.
Now let's count them,
One, Two, Three.

* * * * * * *

With one little hammer I hammer,
With one little hammer I hammer,
Wi h one little hammer I hammer,
I hammer and hammer away. (right fist on knee)
With two little hammers I hammer (left fist on knee) (repeat)
With three little hammers I hammer (right foot) (repeat)
With four little hammers I hammer (left foot) (repeat)
With five little hammers I hammer (head) (repeat)

* * * * * * *

I put my arms up high, I put my arms down low
I make my arms quite stiff, and then I let them go.
First I swing like this, then I swing like that.
I make my arms quite round,
And then I make them flat. (Tune: Looby-Loo)

I'll touch my hair, my lips my eyes,
I'll sit up straight and then I'll rise;
I'll touch my eyes, my nose, my chin,
Then quietly sit down again.

I'll touch my head, my heels, my hair,
I'll touch my chin, my cheek, my chair,
I'll touch my neck, my knees, my nose.
Then I'll dip down and touch my toes.

* * * * * *

Here are my ears, and here is my nose,
Here are my fingers, and here are my toes,
Here are my eyes, both open wide;
Here is my mouth with my teeth inside,
Here is my tongue that helps me speak,
Here is my chin and here are my cheeks,
Here are my hands that help me play,
And my feet that run all day.

* * * * * *

We'll all stand up together
We'll put our hands up high.
We'll give our hands a shake, shake, shake,
and try to reach the sky.
We'll all sit down together,
We'll fold our hands, -- so nice.
We'll make our eyes look straight ahead.
And be as quiet as mice.

* * * * * *

My toes, my knees, my shoulders, my head,
My toes, my knees, my shoulders, my head,
My toes, my knees, my shoulders, my head,
I clap my hands and yell! Whee!!! (Estamaes Toy Shop)

* * * * * *

My hands upon my head I place,
Upon my shoulder, on my face.
At my waist and on my side,
Then behind me they will hide.

* * * * * *

Hands on shoulders, hands on knees.
Hands behind you, if you please,
Touch your shoulders, now your nose,
Now your hair and now your toes.
Hands up high in the air,
Now put them down below your chair.

Roll, roll, roll your hands as slowly as can be;
Roll, roll, roll your hands;
Do it now with me.
Roll, roll, roll your hands as fast as fast can be;
Roll, roll, roll your hands;
Do it now with me.

(Continue by substituting these and other phrases:

Clap, clap, clap your hands
Shake, shake, shake, your hands
Stamp, stamp, stamp your feet)

(Tune: Row, row, row, your boat)

(Scott and Thompson, 1960)

* * * * * *

Someone's knocking at my door, (right hand knocks)
I'm up here on the second floor. (right hand walks down left arm
I must hurry down to see, who has come to visit me.
Maybe it's someone who . . . . . .
(Here - describe nurse, mailman, policeman, etc. let the children guess who is being described. Give one clue at a time.)

* * * * * *

Five little rabbits under a log,
The first one says, "Hark I hear a dog."
The second one says "Ha, I see a man."
The third one says "Run, run while you can."
The fourth one says "Ho, I'm not afraid."
The fifth one says "Stop, keep in the shade."
Said the funny little rabbits
And they ran, all five.

* * * * * *

Five little chick-a-dees sitting in the door,
One flew away and then there were four.
Four little chick-a-dees sitting in a tree,
ONe flew away and then there were three.
Three little chick-a-dees looking at you,
One flew away and then there were two.
Two little chick-a-dees sitting in the sun,
One flew away and then there was one.
One little chick-a-dee sitting all alone,
One flew away and then there was none.

Here is the beehive. Where are the bees?
Hidden away where nobody sees.
Soon they come creeping out of the hive -
One-two-three-four-five.

* * * * * *

Big bubbles, little bubbles
Floating through the air
I put my finger in one, and POP,
It isn't there!

* * * * * *

Five little children all in a row
They're going to Nursery School you know. (or kindergarten)
The first one came with Daddy and Mother.
The second one walked with sister and brother.
The third one met a friend on the way.
The forth one says "It's a lovely day."
The fifth one waits at the door for you,
Because you're going to Nursery School too.

* * * * * *

When I was one year old
I was very very small,
But now I'm four years old
And I've grown up big and tall. (MacCarteney)

* * * * * *

This is the way we grow up tall,
Grow up tall, grow up tall.
This is the way we grow up tall, (Tune: Mulberry Bush)
Stretching to the sky.

* * * * * *

Sometimes I'm very very tall.
Sometimes I'm very very small,
Sometimes I'm tall,
Sometimes I'm small.
But now I'm just myself.

* * * * * *

FAMILY AND FRIENDS

Here are Grandma's glasses
And this is Grandma's cap
And this is the way she folds her hands
And lays them in her lap.

* * * * * *

Pat a cake, pat a cake, baker's man!
Bake me a cake as fast as you can.
Pat it, and roll it, and mark it with a B
And put it in the oven for Bobby and me.

(Change inital letter and name to include the children in the class. Point to the child, then to yourself on the last line.)

* * * * * *

This is the way the baby does
Clap, Clap, Clap
This is the way the baby does
Peek-a-boo, I see you.
This is the way the baby does
Creep, Creep, Creep
This is the way the baby does
Sleep, Sleep, Sleep.

* * * * * *

The following fingerplays are fun to use at a spontaneous "pretend" party:

Two little friends are better than one
And three are better than two
And four little friends,
Just think what four little friends can do.

* * * * * *

Here's a cup and here's a cup
And here's a pot of tea.
Pour a cup and pour a cup
And have a drink with me.

* * * * * *

Here's a doughnut,
So round and so fat.
Here's the hole in the middle,
But you musn't eat that.

I looked in the cookie jar and what did I see?
A big round cookie Mother put there for me.
Mother looked in the cookie jar,
But she didn't see,
The big round cookie she put there for me.
(Let the children decide what happened to the cookies.)

* * * * * *

I'm an old old tree,
And I have so many leaves,
Wait a little while,
Till the fall winds blow
Whoo, whoo, down they go.

* * * * * *

My zipper suit is bunny brown
The top zips up, the legs zip down.
My daddy brought it out from town
Zip it up, zip it down
And them go out to play.

* * * * * *

The leaves are green;
The nuts are brown.
They hang so high;
They will never come down.
Leave them alone till the bright fall weather,
And then they will all come down together.

* * * * * *

In the windy, windy, weather
We will whirl around and twirl around.
And all fall down together.

* * * * * *

Way up high in the apple tree,
Two little apples smiled at me.
I shook that tree as hard as I could,
Down fell the apples -
M-m-m-m-m-m were they good!

* * * * * *

Five little jack-o-lanterns sitting on a gate.
The first one said, "My it's getting late."
The second one said, "Sh-h-h, I hear a noise."
The third one said, "Oh, it's just some silly boys."
The fourth one said, "They're having Halloween fun."
The fifth one said, "We'd better run."
The wind blew oh-oh-oh-oh, and out went the lights.
And away they all scampered on Halloween night.

* * * * * *

Five little bells hanging in a row.
The first one said, "Ring me slow."
The second one said, "Ring me fast."
The third one said, "Ring me last."
The fourth one said, "Ring me like a chime."
The fifth one said, "Ring me at Christmas time."

* * * * * *

Santa Claus is big and fat.
He wears black boots,
And a bright red hat.
His nose is red,
Just like a rose,
And he "Ho, ho, ho's,"
From his head to his toes.

* * * * * *

ANIMALS

The Eeensy Beensy spider went up the water spout,
Down came the rain and washed the spider out,
Out came the sun and dried up all the rain.
So the Eeensy Beensy spider went up the spout again.

* * * * * *

Bunnies now must go to bed
The little mother rabbit said.
But I'll count them first to see.
If they have all come back to me.
One bunny, two bunnies, three bunnies.
Four bunnies, five bunnies . . . . . .
Yes, they are all here.

(Instead of doing this with fingers, try havi the children lie on the floor while the teacher counts them.)

* * * * * *

Creeping, creeping, creeping
Came the kitty cat.
But the bunny with his great long ears
Jumps -- like that.

* * * * * *

This is a bunny with ears so funny
And here's his hole in the ground.
When a noise he hears, he picks up his ears
And jumps in his hole with a bound.

* * * * * *

Can you make a rabbit
With two ears so very long
And let him hop, hop, hop about
On legs so small and stong?
He nibbles, nibbles carrots
For his dinner every day.
As soon as he has had enough
He scampers far away.

* * * * * * *

There was a little turtle,
He lived in a box.
He swam in a puddle,
He climbed on the rocks.
He snapped at a mosquito.
He snapped at a flea.
He snapped at a minnow,
And he snapped at me.
He caught the mosquito.
He caught the flea.
He caught the minnow,
But he didn't catch me. (Vachel Lindsay)

One little duckling, yellow and new,
Had a fuzzy brother, and that made two.
Two little ducklings now you can see;
They had a little sister, and that made three.
Four little ducklings went to swim and dive;
They met a little neighbor, and that made five.
Five little ducklings, watch them grow!
They'll turn into fine, big, ducks, you know! (Scott and Thompson, 1960)

* * * * * *

Once there was a wee white rabbit (two finger on right hand
And a green little cabbage head. (left fist)
I think I'll have some breakfast
The little rabbit said.
So he nibbled and he nibbled, (thumb and finger on right to nibble on left)
Then he cocked his ears to say,
"I think it's time for me to run away." (hands behind back)

* * * * * *

Here is Mr. Bullfrog
Sitting on a rock
Along comes a little boy
Mr. Bullfrog jumps --- kerflop!!

* * * * * *

Two little blackbirds sitting on a hill
One named Jack and one named Jill.
Fly away Jack. Fly away Jill.
Come back Jack. Come back Jill.

* * * * * *

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March, 1968
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MANIPULATIVE TOYS

Blocks, puzzles, nesting cups, Cuisenaire rods, counting cubes, color cones, and other similar equipment have been specifically designed to help the child discover, through play, certain concepts about the physical world. As he puts together, takes apart, stacks, matches, nests, group, and rearranges, he not only observes, but actually participates in the physical manipulation of these materials.

In this book, such equipment is referred to as "manipulative toys.

The concept of the child's learning through specially designed play equipment is not new. Frosbel's "gifts," and Montessori's "didactic materials" were the forerunners of present-day educational toys and manipulative based instructional materials.

Two basic ideas lie behind the emphasis on this type of material.

1. A great deal of the young child's learning seems to take place on the sensory-motor level. Manipulative equipment can promote learning at this level.

2. This special equipment can abstract and simplify certain aspects of the physical world, making them easier for the child to comprehend.

Both ideas are basic to understanding the value of manipulative toys for the young child.

1. The visual and auditory senses, in combination with tactile-kinesthetic sense provide the child with effective means of discovering

a great many facts about his world. The term "tactile-kinesthetic" is used here to emphasize that far more is involved than "touch," meaning contact with the skin.

Modern curriculum materials recognize the tactile-kinesthetic sense as an aid to learning. The American Association for the Advancement of Science Publication, *Science -- A Process Approach* (Book II, 1964, p.7) has this suggestion for recognizing and using geometric shapes. "Have the children run fingers around the rims or edges of things. In this way, they will become much more familiar with the shapes they are studying."

As the child looks at, listens to, feels, smells, tastes, picks up and runs his hands around various objects in his environment, he really learns about those objects.

In addition, the physical manipulation of material - the stacking, combining, arranging, taking apart, and ordering, leads the child to still another kind of knowledge - that which stems from the actions themselves, or from the relationships revealed as a result of the actions.

Piaget speaks of these two types of experience in this way.

> "On the one hand there is physical experience, which is what everyone thinks of when one speaks of the role of experience in general. This consists of acting upon objects in order to find out something from the objects themselves. For example, in picking things up a child can find out that the weight of various objects is not always proportional to their volume . . ."
>
> There is a second kind of experience, where although "actions are once again carried out on objects, knowledge is derived from the actions which transform the objects, and not from the objects themselves" (Foreward by Piaget in Almy, *et al*, 1966, p. V and VI).

The child learns about a group, or set by actually grouping materials. He learns about ordering according to size by doing so. He can learn about "too big" or "too little" by trying to fit together concentric circles or squares, or trying to find the correct block to fill a given space. He can learn about cause and effect relationships by experiencing them.

This is the type of learning that has been emphasized for years in the areas of art, music, physical education, typing, wood and metal working, and so forth.

There has been a recent re-emphasis on the "process" approach in the areas of science and mathematics, as the importance of experiences with and manipulation of real objects has become clearer.

The primarily visual-kinesthetic-tactile experiences we are speaking of are important to the child's growth in and of themselves.

Evidence is accumulating which suggests that such experiences are also essential to the development of other skills, as the symbolic operations necessary in arithmetic and reading. John Holt, in a chapter called "Real Learning" (1964) gives vivid observations of fifth and sixth grade children working with Cuisenaire rods who "saw," for the first time, what they had been trying to do with mathematical symbols.

With the increasing tendency to rely on highly efficient auditory or visual methods of transmitting knowledge - television, films, books "teaching machines," and recordings - there is the constant chance that mere verbalization and memorization will be mistaken for learning or that children who lack the foundation experiences necessary for

symbolic work will simply fail.

This can be true of the child from any home background, but is more likely to be true of the child from an impoverished home. The use of well-chosen manipulative equipment, along with field trips, eating, bringing community resources into the classroom, and other real life experiences, can provide some of the foundation experiences that give meaning to symbolic expressions.

2. Manipulative toys can abstract and simplify certain aspects of the physical world, making them easier for the child to comprehend.

The many properties, or attributes, of objects, such as height, shape, width, size, weight, color, and so forth, can be isolated and dealt with one or two at a time. This greatly simplifies the child's task, because he is not expected to handle all at once the innumerable variables which constitute the "real" world.

We would suggest that the children can learn many important and basic concepts through the use of this material.

Hopefully, they will then be able to use these same concepts in more complex ways, and in other situations not so clear cut. In fact, almost all of the guides in this book for use of manipulative toys make suggestions for this extension. The child who has had experiences with sorting on the basis of one attribute, such as size or shape or color, can then use these attributes simultaneously to sort other manipulative material, combine the attributes in his own way to sort seashells, nuts, leaves, rocks, or even mentally classify them without physically sorting them.

* * * *

The selection of appropriate manipulative equipment should be guided by what the children are expected to learn from it.

1. If one attribute or property, such as variation in size, is to be stressed, then other attributes, such as color, shape, or texture should remain constant. If variation in color is to be emphasized, then other attributes should remain constant. The equipment designed by Montessori, much of which is of natural-finish wood, is a good example of the type of equipment which is preferred. Some of the bette commercial companies also offer this kind of equipment.

All too often, however, commercial equipment has had color added indiscriminately - "because children like bright colors," when color variations actually work against the desired learning objective. Wood equipment can be painted with a non-toxic paint, but paint does not adhere to the plastic from which so many toys are made.

Many times the teacher has to use or substitute equipment which is less than ideal, simply because it is available and comes close to being what is wanted. This is as it should be. No single piece of equipment is essential to the program suggested in this book. Actually home made or improvised material is often better designed educationally than is commercial equipment.

2. Self-correcting toys - those that go together only one way - allow the child to proceed at his own pace and in his own way. Wood inlay puzzles, Montessori depth cylinders, concentric circles, squares, and rectangles, nesting cups, and the alphabet board are examples of self-correcting toys. Whenever they are available, these toys should be selected.

3. The equipment should be suitable for use with young children.

A. It should be well constructed, of durable materials, so that the children can play with it without having it break or come apart.

B. It should be attractive and inviting, to stimulate interest and play.

C. All finishes should be non-toxic, so that if the sense of taste is used to augment the other senses, no harm will be done.

4. There should be enough of each type of manipulative devices to enable the child to work without constantly running out of material: It is true that they can and should take turns, but there should be plenty of material for the number of children that are usually working at one time. One box of counting cubes (100) would be enough for three or four children, but far too few for six or seven.

* * * *

The importance of any equipment, purchased or improvised, lies in how it is used. There can be a whole room full of excellent equipment, but unless it is used in such a way that the children *learn* from it, they'll be little better off than before.

What does this mean to the teacher in the classroom?

1. The teacher must know what equipment is available, what its possibilities are, and what others have done with it. For example, if it is Montessori or Montessori-like equipment, suggestions for use are given in Montessori's books (*Dr. Montessori's Own Handbook*, Schocken

Books, New York, 1965).

If Cuisenaire rods are being used, Caleb Gattegno's *Teacher's Introduction* (Cuisenaire Company of America) provides an excellent background. Even if the suggested procedures are altered or simplified to meet the needs of a particular group, any written descriptions provide a good starting place.

2. The teacher must know what objectives she and the children ar trying to achieve. Most of the objectives of early childhood educatio have been couched in deliberately non-specific terms. The grade level specifics that often guide the teacher in the upper grades are, quite rightly, considered inappropriate. But when appropriate objectives ca be formulated, as for example, the ability to say the name of a given color when an object of that color is presented, or the ability to cou rationally to ten, then the teacher can look at equipment and see poss ibilities that were not apparent before.

Almost every classroom has puzzles, books, pictures, and a changing display of real objects. It is when the teacher starts wondering how to help the children make the transition from concrete - semi-con crete - to abstract, an area where research has shown many children to be deficient, that she sees the possibilities of combining equipme books, pictures, and real objects in a way that will help the child s the relationship.

3. The teacher must be able to communicate to aides and volunte how to help the children learn from the equipment. Consistency withi a classroom is very important, and the teacher must show the way.

Decide in advance what the various toys will be called and make

sure all aides and volunteers in a particular classroom use the same terminology. Sometimes the decision is arbitrary, for there are no right names for many of the toys. But, be consistent. The stacking parts of a color cone can be called "rings," "disks," or "circles," but it is very confusing to the child to have them called all three. Let that kind of flexibility come after he is sure of one label.

Make the terminology as exact as possible. If the child has to learn a label, and most of them do, he should learn an exact one. Usir the color cone as an example again, the stacking parts could be called "stackers," but so could nesting cups, blocks, gears, parquetry blocks, or many other toys. They could be called "doughnuts," but they are not soft, nor can you eat them. An observation "like a doughnut" is to be encouraged and the teacher echoes, "Yes, the ring has the same shape as a doughnut," - but she does not label the rings (disks, circles) as "doughnuts."

4. The teacher must know the children. Child growth and development studies can give some guidelines about what to expect of children at certain ages or stages - their needs, capabilities, and typical behavior patterns. But the teacher must go beyond this knowing the particular children in her group - A child's needs and capabilities. And in any group of children some may be quite different from the so-called "norms."

The teacher's use of manipulative equipment may vary some to meet the special needs of some children, or a particular group of children, such as might be found in a Head Start classroom.

Consider for a moment the contrast between the home backgrounds

of the educationally advantaged and disadvantaged child. In the advantaged home, the child is surrounded by "things." His parents provide him with the latest educational toys; when interest in those lags he pulls the books from the shelves, and builds with them, then goes to the kitchen in search of cans to stack, pots and pans to fit lids on and nest inside one another.

The impoverished home is lacking in many of these things. Often the home is equipped with the minimum essentials for living. The household equipment that children traditionally have regarded as their best toys is either lacking or in such short supply that there is none for play. Furthermore, the potential stimuli that are present are often cluttered or disorderly.

The school should compensate for these lacks by providing a situation where maximum learning can take place. For example, the two-year-old advantaged child fitting rings on a color cone doesn't need verbal help from his mother at that time. He is surrounded by words and experiences of "largest," "smallest," "this comes next," and as he grows he will sort these words and experiences and come up with workable concepts. The casual observer who observes this process by which most children grow and learn in such a "natural" way may be inclined to believe that it happens as a result of development or maturation alone. Even among teachers and researchers there has been a tendency to stress the importance of development and maturation and overlook the differences in environment. A four-year-old without the richness and variety of experiences the advantaged child has, without a vocabulary to think about them or talk about them, is in a different

situation. He needs a period of time to work (play) with suitable manipulative toys, with verbal interaction with the teacher and other children to provide symbols (words) for what he is doing or has done. *THE EXPERIENCE ALONE IS NOT ENOUGH.*

In other words, simply placing the three, four, or five-year-old child in the enriched environment (in this case, manipulative toys) wil not, by itself, make up for what he didn't have at one, one-and-a-half, or two years of age. The timing is wrong, and the supporting elements (speech, encouragement) are missing.

Knowing the children will help avoid both overestimating and under estimating the child's ability to do a particular task with a manipulative toy. It will keep this "work" on the level of "play" for the child, keep him doing it because he enjoys it and wants to. It will keep the child succeeding most of the time, to give him the important feeling of "I can." This can mean such a simple thing as starting with beginner puzzles, and gradually adding harder ones as the children become more adept at working puzzles.

Underestimating a child's ability can be avoided by presenting new and more challenging uses for familiar equipment, new equipment requiring a different task, or variations combining concrete and symbolic materials.

Providing learning tasks at the child's level of ability and interest is what Hunt calls "The Match" (Hunt, 1961). Helping a child find "the match" - that task that suits his interests and abilities at the time - is not easily done, but it is *more* easily done in a self-pacing environment where the child has many choices, than in any

other. If the teacher misjudges, the child will let her know by not completing a task that is too difficult or by loosing interest in something that is too easy.

In general, learning tasks should progress from simpler to more complex. However, this "sequencing" does not mean that a child has to progress this way or that a teacher should hesitate to introduce a "harder" game if she thinks a child is ready for it. We don't know enough about the way children think and learn to say that one thing *must* follow another in their learning.

For classroom purposes, the teacher need not be concerned about which sensory modality "comes first" or is predominant at a given time. In most instances sight, sound, feel - even taste and smell - will all be involved. They may sometimes be isolated for purposes of emphasis or variety, but usually the more senses involved, the better.

For all children, we would recommend the same general procedures for use of manipulative toys.

1. Let the children become thoroughly familiar with the material through exploration and experimentation. It may require much restraint on the part of the teacher to keep from telling or showing the child what to do and how to do it. The teacher's job at this point is to set the stage, then let the children work in their own way.

2. Provision should be made for verbal interpretation of what the child is doing or has done. This can come either from adults or other children, and can be either planned or spontaneous. It is this step that is essential to the child without the language facility to make his own interpretations. It should not be inferred that the

teacher bombards the child with words. It is the appropriate words at the appropriate time that will make the difference. (For a more complete discussion of this, see the chapter on language development.)

3. Make provision for new and more challenging uses for familiar equipment and combinations of equipment to extend the child's learning to other situations.

Suggestions for implementing all three of these steps will be given when specific manipulative toys are discussed.

* * * *

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Oralie McAfee
May, 1968
(Rough Draft - Not to be reproduced without written permission of the author)

AUDIO-VISUAL AIDS

There are a wide variety of technological instructional aids available for use in the classroom. Record players, standard and cartridge tape recorders, slide, film strip, and movie projectors, projectors for 8 mm. film loops, overhead projectors, television, cameras, etc.

There are also an increasing number of instructional aids which feature new combinations of techniques. There are machines which play a record and show pictures at the same time, or which allow a child to look at a picture, hear a sentence about the picture, then record his own sentence. The instructional possibilities in these and other technological aids are just beginning to be explored.

Unfortunately, the material which is available to use on these machines is often unsuitable for young children. Video and audio recordings, films, and pictures, no matter how sophisticated the machine which uses them, should be carefully selected and judiciously used. The criteria for selection of musical activities and books should apply to all recordings, whether they are musical or not. Pictures should be clear and uncluttered.

Probably the best instructional material is that which children and teacher make themselves, incorporating their own experiences. Slides and pictures of the group's own experiences can be leisurely discussed and returned to again and again.

All instructional aids are only as good as the way they are used. Teachers should not be afraid to use newer technological aids, any more than they are afraid to use a phonograph. They are tools to be used as the teacher sees fit.

Wisely used, technological audio visual aids can become a useful extension of the classroom teacher. Unwisely used, they may be worth little or nothing. In a pre-primary classroom, real and vicarious experiences should supplement and complement each other. A film strip about a trip to the zoo does not take the place of the trip, but can be used as a follow up activity. Better yet would be slides, pictures, or movies showing a particular group of children on *their* trip to the zoo.

These audio-visual aids can be used by individual children, small spontaneously formed groups of children, or by a larger group. Some supervision by an adult is required, but children are usually able to function fairly independently. Most phonographs, audio tape recorders, and machines incorporating those devices have head sets so one or more children can listen at once without disturbing other children.

Available on phonograph records are stories with books to illustrate, songs and stories which encourage physical activity, and records for listening and "sing along." One or two children may sit and listen to a story; a signal tells them when to turn the page, and the reader frequently gives them clues to make sure they are at the right place. If several children want to listen, one child can sit at the front of the group and hold the book so the others can see. An adult should be close by to give needed help with the records or book, and to assure that the children who want to listen are not distrubed by others. Such

records can also be used for group time, especially when they are new to children. Records for singing, listening, and physical activities are discussed under "Musical Activities."

Films which present science and social studies facts are usually more suitable for older children. The better film strips and movies for young children are based on favorite stories, such as *Whistle for Willie* (Keats, 1964) or *Curious George* (Rey, 1941). Occasionally try using them before using the book from which they are made.

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FILMS

This is only a partial listing. Other films are available, to be used according to each group's maturity and interests.

Filmstrips

Series 1

FS 5	Millions of Cats (B & W)	$4.00
FS 8	The Story about Ping	6.50

Series 2

FS 12	Caps For Sale	6.50
FS 15	Little Red Lighthouse	6.50
FS 16	Little Toot	6.50

Series 3

FS 24	White Snow, Bright Snow	6.50

Series 5

FS 39	Angus And The Duck	6.50

Series 6

FS 44	Harold And The Purple Crayon	6.50
FS 46	Play With Me	6.50

Series 8

FS 61	The Snowy Day	6.50
FS 65	Whistle for Willie	6.50

Motion Pictures

Title	Minutes
Caps For Sale	5
Curious George Rides a Bike	10
The Snowy Day (animated)	6
The Story About Ping	10
Whistle for Willie (animated)	6

(To order, write Weston Woods, Weston, Connecticut 06880)

RECORDINGS

The following list of recordings is divided in sections, according to the way the recordings are usually used.

ACTION AND RHYTHM RECORDS

A Visit to My Little Friend
The Children's Record Guild 1017 (45 RPM)

Creepy, the Crawly Caterpillar
The Children's Record Guild 5019 (45 RPM)

Jingle Bells and Other Songs for Winter Fun
Young People's Records 718 (45 RPM)

Mother Goose Playtime Songs
Decca, Children's Series 1-100 (45 RPM)

My Playful Scarf
Children's Record Guild 1019 (45 RPM)

Nothing to Do
Children's Record Guild 1012 (45 RPM)

Rainy Day
Young People's Records 712

Rhythm Time (Album #1 and Album #2)
Bowmar Records

There are many other rhythm and action records available. Most of these are for older children, however. Sometimes the directions for use can be ignored, and short sections of the music used for free movement and interpretive dancing.

STORY RECORDS WITH BOOKS

Carrot Seed, The
Children's Record Guild 1003 (45 RPM)
(The book, by Ruth Krauss, must be purchased separately.)

Frosty The Snowman
Golden Records 00179 (45 RPM)

Gingerbread Man, The
Golden Records 00164 (45 RPM)

Little Red Caboose, The
Golden Records 00159 (45 RPM)

Little Red Hen, The
Golden Records 00166 (45 RPM)

Little Red Riding Hood
Columbia Records 17-19-0211 (45 RPM)

Muffin In The City
Young People's Records 601 (45 RPM)

Muffin In The Country
Young People's Records 603 (45 RPM)

Nursery Rhymes
Columbia Records 17-19-0211 (45 RPM)

Old MacDonald Had A Farm
Columbia Records 17-19-0209 (45 RPM)

Peter Rabbit
Golden Records 00173 (45 RPM)

Three Bears, The
Columbia Records 17-19-0201

Three Bed Time Stories (includes "Three Little Pigs," "Three Kittens," and "The Three Bears") Golden Records 00157

Rudolph the Red Nosed Reindeer
several popular versions available

The Weston Woods Company has recordings of many excellent books being read, such as *Whistle for Willie* and *The Snowy Day*. Unfortunately, the best of these have been put on a record with several other stories not as good.

RECORDS FOR SINGING WITH OR LISTENING

Building a City
Young People's Records 711 (45 RPM)

Eensie-Beensie Spider
Children's Record Guild 1002 (45 RPM)

Little Favorites
Bowmar Records (33 1/3 RPM)

Mother Goose Playtime Songs (sung by Frank Luther)
Decca 1-100 (45 RPM)
Mother Goose Singtime Songs 1-101
Mother Goose Storytime Songs 1-102

Musical Mother Goose
Children's Record Guild 209 (45 RPM)

Nursery and Mother Goose Songs
Bowmar Records (33 1/3 RPM)

Train to the Farm
Children's Record Guild 1011 (45 RPM)
or Young People's Records Album 10001, (33 1/3 RPM)

Train to the Ranch
Children's Record Guild 1038 (45 RPM)
or Young People's Records Album 10001, (33 1/3 RPM)

Train to the Zoo
Children's Record Guild 1001 (45 RPM)
or Young People's Records, Album 10001 (33 1/3 RPM)

* * * *

There are many actions in the songs below, but also long stretches of just listening.

Little Gray Ponies
Young Peoples Records 735 (45 RPM)

Skittery-skattery
Children's Record Guild 1005 (45 RPM)
or Young People's Records, Album 100011 (33 1/3 RPM)

The Sleepy Family
Young People's Records 611 (78 RPM)
or Album 100011 (33 1/3 RPM)

Almost any good music is suitable for listening. However, it is easy to overestimate a young child's ability to listen.

RECORDS ARE AVAILABLE FROM

Most of these records may be purchased in local record shops or ordered from:

American School Supply Co.
2301 Blake Street
Denver, Colorado 80205

Bowmar Records, Inc.
10515 Burbank Boulevard
North Hollywood, California 91605

Children's Music Center, Inc.
5373 West Pico Boulevard
Los Angeles, California 90018

Educational Record Sales
153 Chambers Street
New York, New York

SUGGESTIONS

FOR

FREE AND INEXPENSIVE OUTDOOR EQUIPMENT

COMPILED BY

The New Nursery School
Colorado State College
Greeley, Colorado

and the

Colorado Association for
The Education of Young
Children (CAEYC)

FROM IDEAS OF

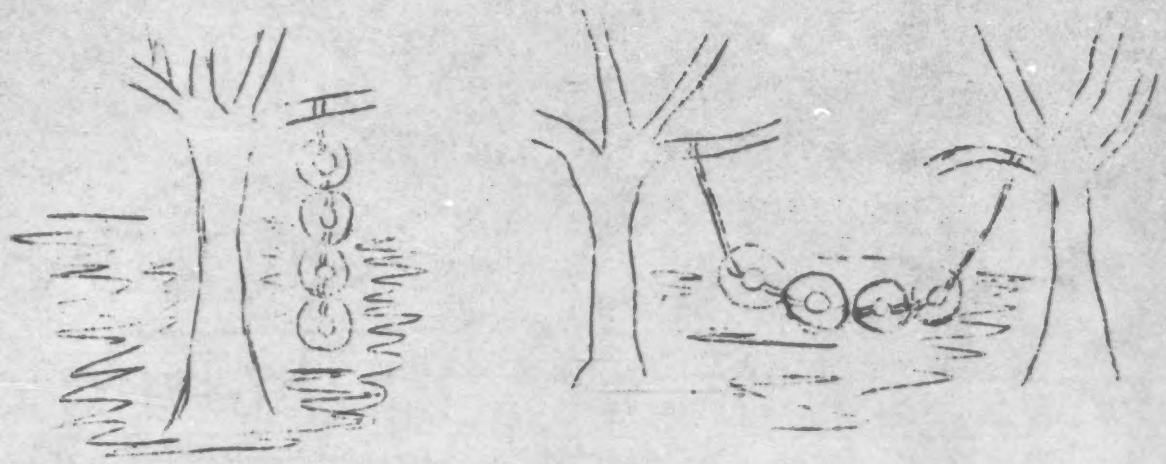
Mrs. Donald Shearn
Mrs. Miriam McPhee
Ruth Washburn Cooperative Nursery
Colorado Springs, Colorado

and

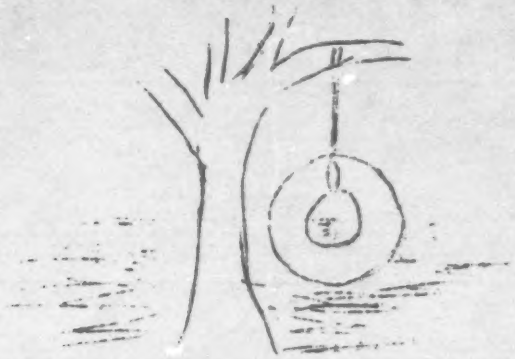
Mr. Dan Gettinger
Responsive Environment Nursery
Greeley, Colorado

TIRES

These may be obtained free of cost from most tire companies. Some suggestions for use are:

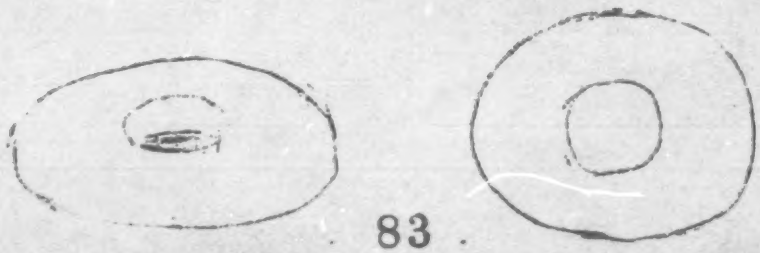


A large tractor tire may be used for a giant swing.

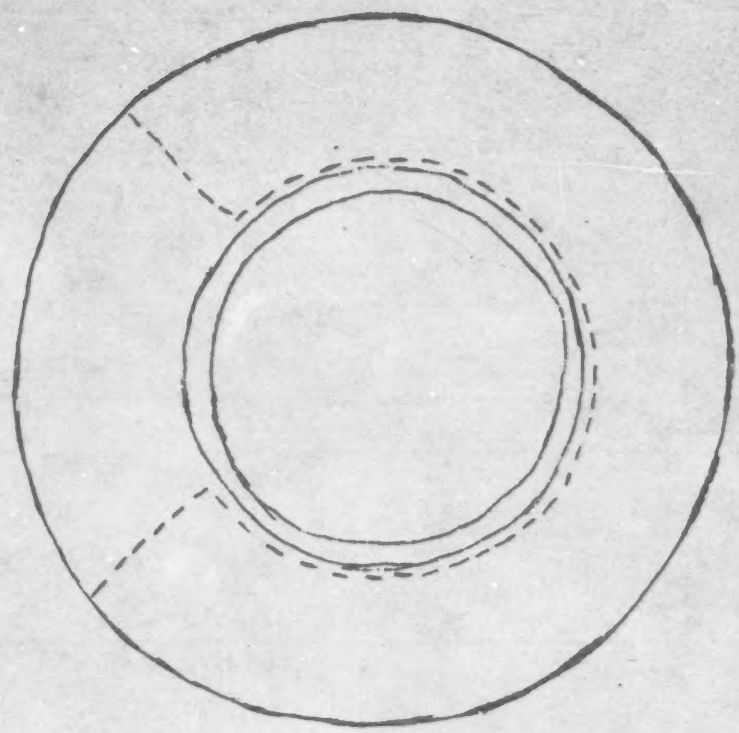


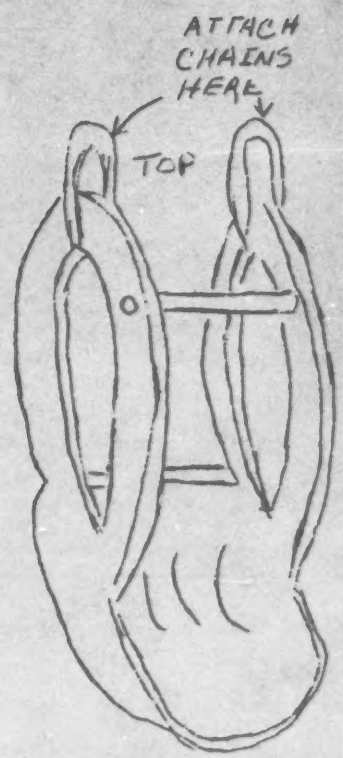
Tires may be stacked for hiding in or as props for dramatic play.

Giant Airplane Inner Tubes - Great for bouncing, rolling, playing boat, or jumping. Five dollars each at Red Lindstrom's Tire Shop in Denver.



TIRE SWING





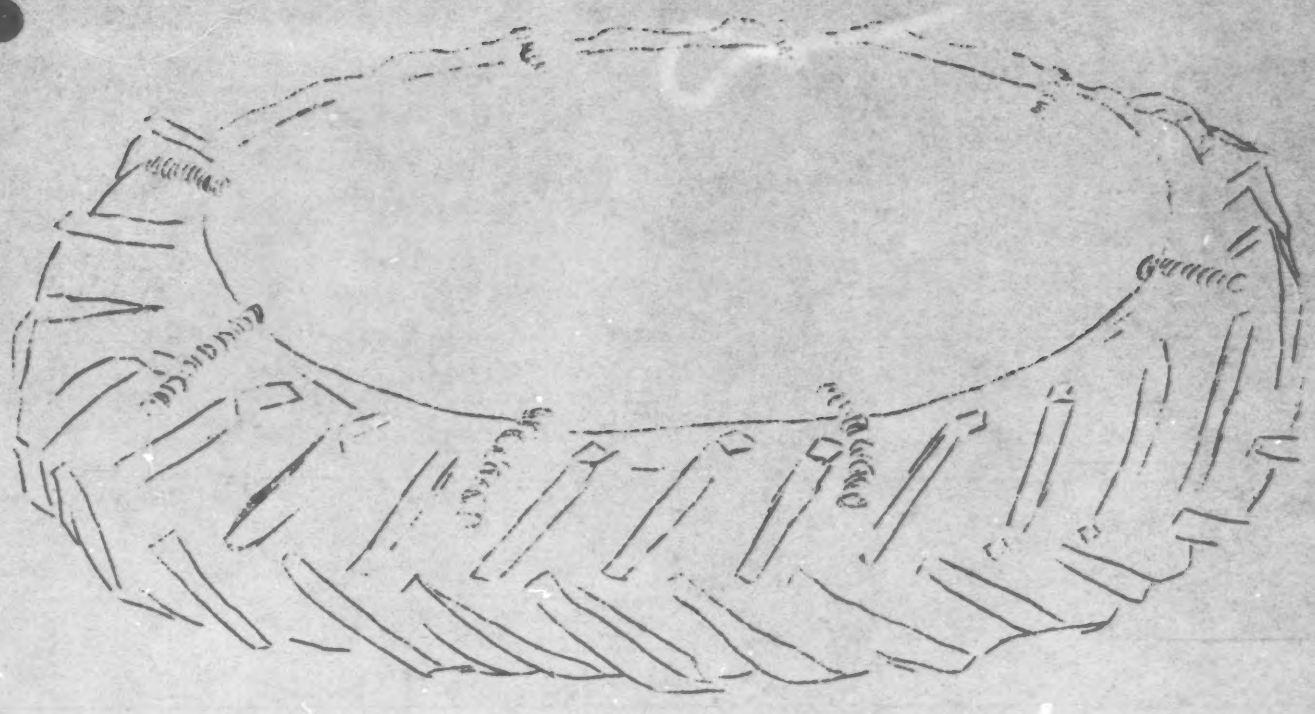
MATERIALS:

1 ea. worn tire
2 ea. 3" lap links
1 pc. 1/2" conduit pipe 9" long
1 pc. 1/4" threaded rod 10" long
4 ea. 5/16th" washers

Procedure:

1. With sabre saw, cut tire along the bead to remove approximately 5/6th of the tire carcass.
2. Turn remainder of tire inside out (to make the seat wider if desired)
3. Attach lap links at position desired and notch the rubber slightly.
4. Drill holes in rubber for cross bar position. Insert pipe and threaded rod. Be sure that you install washers between the ends of the pipe and the tire as well as out side the tire. Install the nuts. (This rod and pipe effect may be placed at the top of the tire beads if desired. It acts as both a hand rail and a spreader.)

TIRE TRAMPOLINE



MATERIALS:

1 pc. #6 Canvas Duck 42" in diameter, with 12 equispaced #4 brass gromme
1" from outer edge.
1 ea. old tractor tire size 13 x 38
12 ea. 5-3/4" Hobby Horse springs
12 ea. 2" lap links
12 ea. 3/8" x 11/2" machine head bolts with washers

Procedure:

With your lap links, attach the springs to the canvas. Pull canvas with springs as tight as you wish them on the tire. Drill 3/8" holes in the tire. Insert bolts with washers.

The canvas can be purchased from: Wood's Canvas Products
P.O. Box 973
Greeley, Colorado 80631

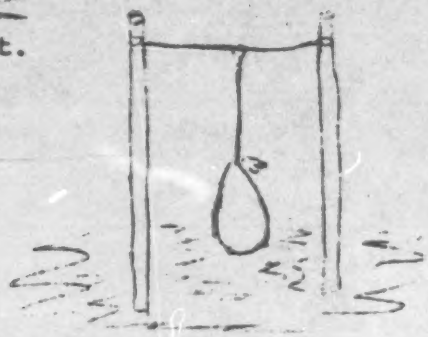
(For eight dollars) This price includes the 12 grommets in place and ready to assemble.

SWINGS

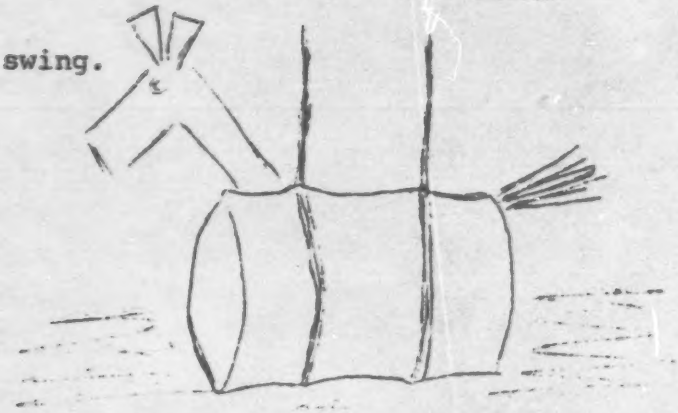
While swing sets are popular both at home and at school, here are some different kinds to try.

A round wooden disk (3/4 inch plywood) on a rope. Let the children paint them.

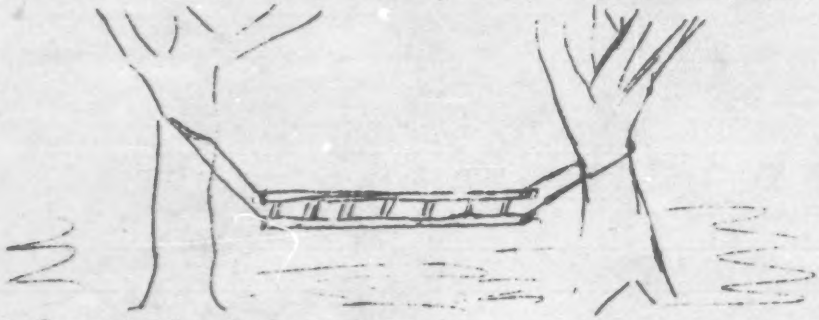
A gunny sack stuffed with sawdust.



An oil drum horse swing.

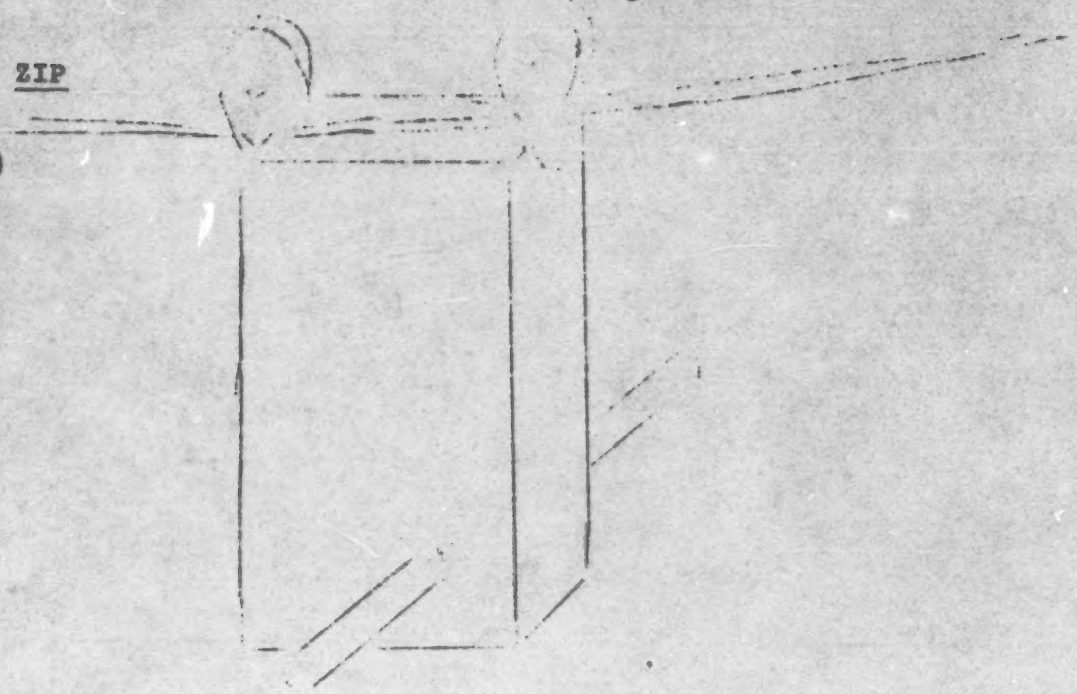


A wooden ladder swing (at lumber yards, ladders are about $1.00 per foot).



And don't forget the fun of swinging on a heavy knotted rope.

ZIP



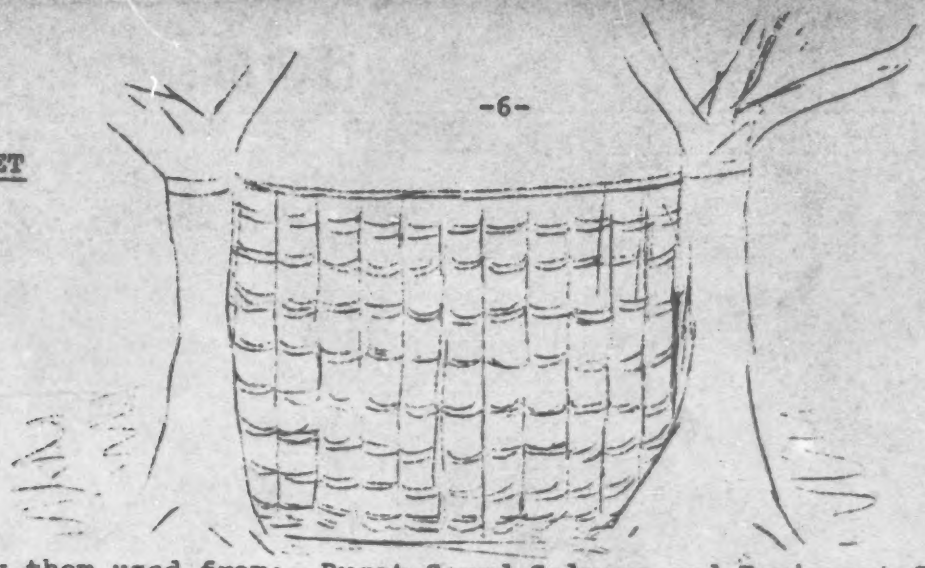
The Zip is simply a 2 x 4 8" long that has two 11/2" awning pullies affixed to each side, and an 8" by 5/8" dowel rod inserted so as to make a handle.

The Zip rides along a 3/16" cable, is 28 feet long, and is suspended between two clothes-line poles. Two good solid trees would provide better anchorage.

This 3/16th inch cable is known as Aviation Controls Cable, and while it appears the same as Steel Sash Cord, it is far stronger and more expensive. I recommend the Aviation Control Cable for safety.

A barrel may be used at one end as a jumping off place.

CARGO NET



Buy them used from: Puget Sound Salvage and Equipment Co.
2960 4th Ave. South
Seattle, Washington 98134

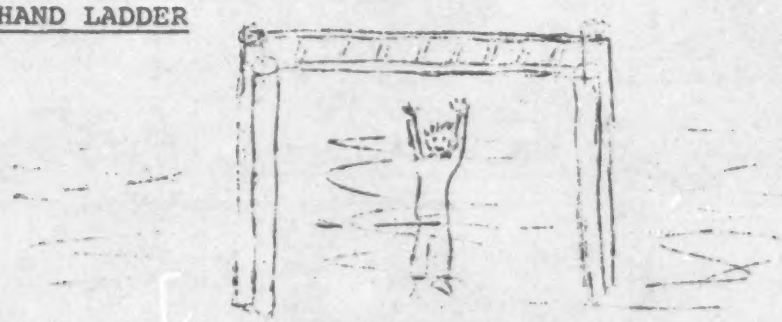
Nets cost $10.00 each. Shipping can range from $8 to $25 depending upon how wet they are. You send them $10 for the net and name the trucking company they should call to deliver it to you. You might suggest they try to find you a dry one! Also mention that this is for use in a playground.

Suggestion: Nets have creosote on them. They can be soaked for about a week in turpentine and rinsed several times in soap and water. The sun will help clean them up.

SEWER TILE

Get a size big enough for the children to climb in. Free rejects.

HAND TO HAND LADDER

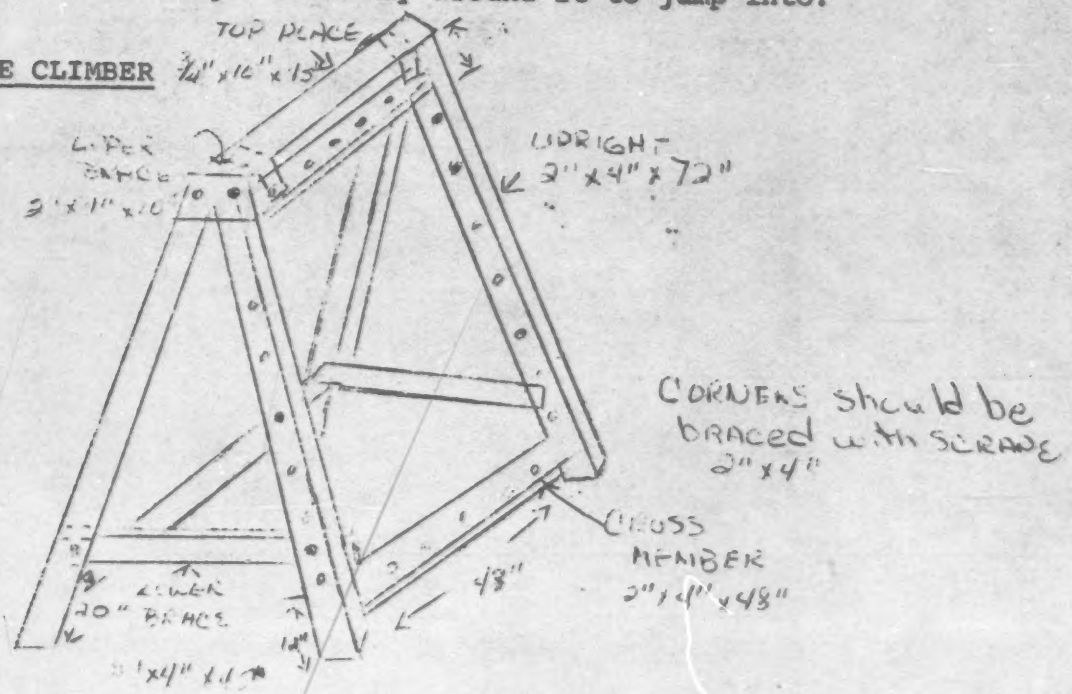


Suspend a ladder for hand-to-hand exercise.

WAGON

Use an old farm wagon with hay around it to jump into.

A FRAME ROPE CLIMBER



MATERIALS:

4 ea. 2"x4"x72" uprights
4 ea. 2"x4"x48" cross members
2 ea. 2"x4"x45" lower braces
2 ea. 2"x4"x10" upper braces
1 ea. 3/4"x10"x48" AC plywood-topplate
8 ea. 5/16x31/2" carriage bolts w/washer
16 ea. 1/4"x3" screws
150 Ft. 3/8" hamp rope
4 ea. 1 1/2 #9 FHB screws

Procedure: Construct 2 frames of 2x4 materials

1. The top cross member is 6" from the ends of the uprights, and the bottom cross member is 12" from the ends of the uprights.
2. Divide distance between cross members into 8 equidistance intervals and drill 1/2" holes for the horizontal ropes.
3. Divide distance between uprights into 6 equidistance intervals and drill 1/2" holes for the vertical ropes.
4. Short splice (3 tucks) the vertical ropes to the top, and the horizontal ropes to one side.
5. Split and thread alternating horizontal and vertical ropes (Cargo net splice). Short splice the vertical ropes to the bottom cross member and horizontal ropes to the side.
6. Drill 5/16" holes at the top and 20" from the bottom of the uprights for the braces. Bolt braces either inside or outside.
7. Affix Top plate to the top braces.

CLIMBING STUMPS

Stumps of various lengths and widths may be used for climbing, building roads around, etc. in a sand pile or sawdust area. Sink them well into deep holes and concrete for durability.

LIFE-SIZED LINCOLN LOGS

Buy poles from a local pinery, in lengths of 4 feet, 2 feet, and 8 inches. Notch yourselves. Combine for building play with other scrap lumber, bricks, tiles, etc.

MISCELLANEOUS

1. Chains and Clips - at your local hardware store, chains are 25¢ per foot and clips are 50¢ each. For $1.50 you can have a handy chain and clip for all kinds of chores.

2. Lassos - cost about $1.25 each at western supply shops.

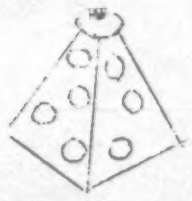
3. Ladders - of various lengths.

4. Shovels - Army surplus fox hole diggers (sturdy, yet short handles) 50¢ each.

5. Barrels - Army surplus - $2.98 each. Good for rolling over, rolling inside, climbing into (either vertically or horizontally). Caution: Use on fairly level surfaces only. Hills might be dangerous.

6. Saw Horses - Buy the braces and insert your own 2 by 4's. They can vary in height and have innumerable uses. Easy storage. Good for making tables in a hurry.

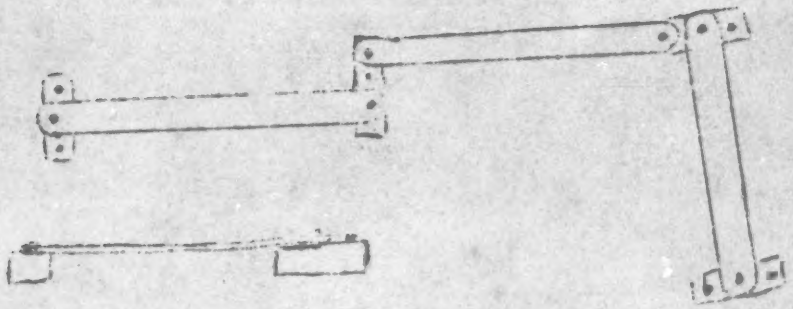
NOTE: Keep aware of your local lumber yards and ask for donations. One school received the following wooden pyramid which had been used as a display. It was reinforced and painted and is a popular climber.



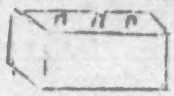
SUPPLEMENTARY LIST:

BALANCE BOARDS

2" x 4" x 40"



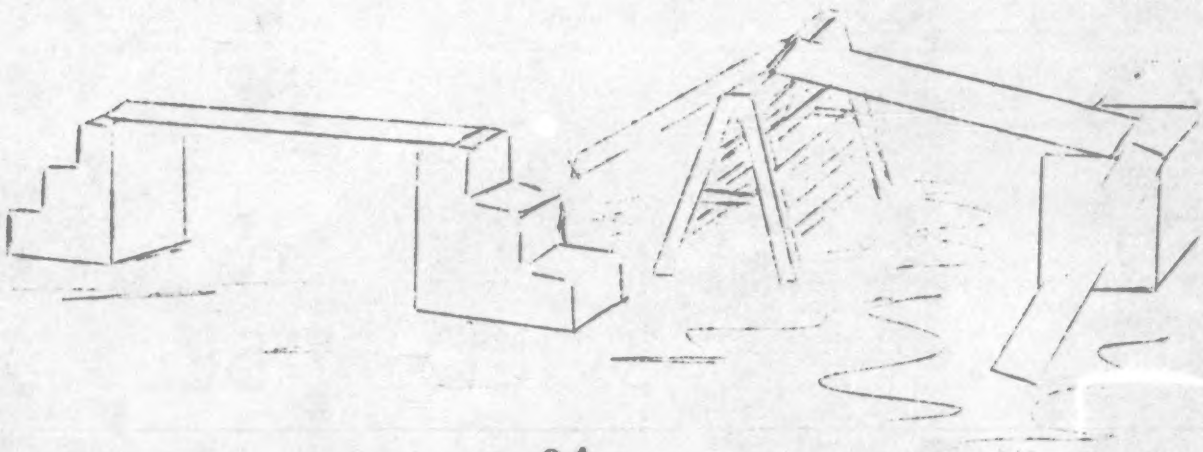
Balance board blocks - 3 pegs 4" x 6" x 12"



WALKING BOARDS

1" x 6', 8', 9'

Towers for walking boards.



Oralie McAfee
3/22/68

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EQUIPMENT LIST

Any equipment list must be modified with the available facilities, the needs of a particular group of children, and the objectives of the school in mind. The list that is given below outlines the minimum requirements for a group of fifteen children. There are many other worthwhile and well-constructed pieces of equipment that could be added to or substituted for those items listed.

If time and talent are available, much of this equipment can be made or improvised. No single piece of equipment is absolutely essential but young children must have many things to work with.

Neat storage is essential for all these items. Both open and closed shelves are needed, plus out-of-the-way storage for quantity supplies and equipment which is not being used.

Wooden or plastic containers for small equipment will keep the shelves orderly, toys separated, and cut down on loss. Plastic refrigerator dishes, freezer containers, and wash basins are sturdy, easy for the children to handle, and stack neatly.

Larger covered containers will be needed for paint, clay, and dough

Outdoor Equipment

Portable equipment which can be moved around and used in many ways is a better investment than expensive permanent equipment which has onl one use. When several groups are sharing a facility, or if equipment must be brought in at night, such portable equipment is a necessity.

As with all equipment, use what is available. If necessary, adapt and improvise to meet the needs of younger children. For example:

1) Stuff "gunny" sacks with newspaper, tie with a rope, and hang u for a punching bag or swing.
2) Use tractor tires for sand boxes or for walking around. Stacke they can have a ladder placed against them, or a walking board between them.
3) A hanging nylon rope makes a good swing.
4) An old table with the legs cut to the correct height, makes a place for finger painting, clay, books, snacks, or water play. Cover it with an oil cloth if it is rough.

Essential

1) Climbing apparatus (this can be of wood, and portable). Schoo Supply Company or locally made.
2) Three for four walking boards and jumping boards, 6' to 10' long and 8" to 12" wide. These must be of smoothly finished hardwood, with cleats on each end. School Supply Company or locally made.
3) Two or three balance boards, 6' to 10' long and 2" x 4" wide. School Supply Company or locally made.
4) One portable ladder. School Supply Company.

5) Several wooden boxes for building, supporting walking boards and balance boards. Tires, cement blocks, or low sawhorses can also be used. Made locally or discarded from an office supply house or manufacturer.

6) Rubber balls. School Supply Company or locally.

7) Sand and sand toys(shovels, plastic containers).

Nice to Have

1) One rocking boat. School Supply Company or locally made.

2) One teeter-totter. School Supply Company. (Board and sawhorse can be used.)

3) Boxes or workbench for hammering and sawing. (A wide board between two boxes will do.) Locally made.

4) Hammers, large-headed nails, soft scrap lumber.

5) Wooden steps. School Supply Company or locally made.

Art

1) Paper.

   Newsprint, 18" x 24" and 12" x 18".

   Construction paper or poster paper in several colors, includi white, 12" x 18" and 8 1/2" x 11".

   Finger paint paper or glazed shelf paper.

2) Easel.

3) Paint.

   Tempera paint, either liquid or dry.

   Liquid Starch.

   Finger paint (see art activities, p. , for recipe).

4) Long handled paint brushes, with bristles 3/4" to 1" wide.

5) Small (2" x 3") sponges clipped with a clothespin.

6) Modeling clay.

7) Flour, salt, salad oil, and alum for dough. Dowel rods for rolling pins, cookie cutters.

8) Paste and glue.

9) Shears for the teachers use.

10) Blunt scissors for the children, 6 pair.

11) Crayons, large size.

12) Beginner Pencils.

13) Chalk, white and colored.

14) Individual chalkboard and eraser--three should be enough.

15) Plastic smocks--four.

Manipulative Equipment

Essential

Quantity:	Item:	Source:
2	Color Stacking Rings	SSC or local
2	Hammer-nail sets	SSC or local
4	Pegboard and pegs	SSC or local
15 - 20	Wood inlay puzzles of varying degrees of difficulty. Beginner puzzles, such as Sifo puzzles of fruits, vegetables, animals, and vehicles are excellent and can be used in a variety of ways. The groupings should be clear-cut. For example, a grouping such as things to play with which includes a butterfly should be avoided. Make sure other puzzles are of recognizable things that the children probably know, or which they could learn through classroom experiences	SSC or local
2	Sifo coordination boards (#55) - a color and form board	SSC
4	Individual felt boards, with variety of geometric shapes, in all colors and sizes, and other cutouts that are dedescribed in the book	Made locally
1 set	Rubber equilateral triangles, with circle cut in center	AT673, Creative Playthings
2	Nesting cups - Round and hexagonal	Local
2	Parquety blocks	SSC or locally made

Quantity:	Item:	Source:
1 or 2	Numberite	AN103, Creative Playthings
2	Counting bar (10 beads, 1") or Counting frame (100 beads)	SSC
1 or 2	Magnetic board	SSC or local
2 sets	Magnetic letters (upper and lower case) and numerals	SSC or local
2 boxes	Cuisenaire Rods (Box--155 rods)	Cuisenaire Company
2 sets	Elementary Science Study Attribute Blocks	McGraw-Hill Book Co.
1 or 2 boxes	Counting Cubes	SSC

Nice to Have

1	Fractional squares board	AJ 112, Creative
1	Fractional circles board	AJ 113, Creative
1	Sequence Counter	Creative
1	Magnetic Geometric Shapes, Plastic	SSC
1 set, 500 pieces	Dis-Kit	SSC
	Nuts and bolts of varying sizes	Locally
2	Gear Boards	Locally
100	1" Wooden Beads	SSC
2 sets	Plastic unscrewing barrels	SSC or Locally
1	Graded circles, squares, triangles	AN100, Creative
1	Number Sorter	AN120, Creative or SSC
1 set	Montessori sound cylinders	
1 set	Graded cylinder sets with knobs	AT620-623, Creative or A. Daigger
1	Boxed sticks for laying (1-5" 6 colors)	SSC

Blocks

Essential

Quantity:	Item:	Source:
200 to 300	Hardwood unit blocks	SSC
8 to 12	Wooden cars, busses, trucks, airplanes, boats, scaled to go with the blocks	SSC or Creative
	Family and community figures. Stylized wooden figures have the advantage of being non-racial	SSC or Creative
	Animals, both zoo and farm are suitable	SSC
	Interlocking freight train	

Dress-Up Area

There is no definite list of equipment that should be in the dress-up area. Since very little of it can be purchased, except at a second-hand store, the number and type of dress-ups available depends upon the ingenuity of the teacher. There should be enough available to put out new dresses and hats periodically.

A full length mirror should be available; if that is impossible, a hand mirror can substitute.

The following list suggests some possibilities:

Hats - Fancy hats for girls
Nurse's cap
Fireman's, policeman's, mailman's hat
Cowboy hats
Soldier and sailor hats
Baseball caps
"Hard" hat, such as construction workers wear
Men's dress hats - straw and felt

Shoes - both men's and women's. If the floor is hard surface, and high heels cause too much clatter, perhaps soft slippers can be found. Rubber boots and overshoes - several sizes larger than the children's shoes.
Scarves
Purses
Gloves - both men's and women's
Aprons - carpenter aprons for boys
kitchen aprons for girls
Vests - cowboy type can often be found
Ties - pretied ones can be slipped on without help
Dresses - The fancier the better. Girls size 8 to 10 are best as they are large enough to go over regular clothes, yet fit without pinning up or danger of tripping. Children can usually put them on without help from the teacher.
Blue Jean Jackets
Costumes as available - clown, ballerina, etc.

Specialized Equipment for natural and physical science

Essential

Item:	Source:
Magnifying glasses and other lenses	SSC or local
Non-breakable mirrors and reflectors (ferrotype plates from a photographer, fruitcake can lids, or camping mirrors can be substituted)	SSC or local
Ruler, yardstick	
Color paddles	Creative Playthings
Dry cells, electric wire, flashlight bulbs	
Magnets, several shapes, (have 2 horseshoe magnets and let children discover attraction and repulsion)	
Insect cages (jars with lids or a portion of nylon stocking fastened with a rubber band)	
Small animal cage, aquarium	
Plants, seeds, shells, rocks, cones, bark, birds' nests, cocoons, and so forth	

Nice to Have

Level	SSC or local
Keys and locks	
Kaleidoscope	
Hourglass timer	
Folding rule	
Inexpensive opera glasses	
Prism	

Waterplay

Essential

Quantity:	Item:	Source:
	Plastic basins, buckets, containers and pitchers with handles	Local
	Plastic funnels	
	"Squirt" bottle dispensers, 30-50 cc., syringes, meat basters	
4	Plastic ice cube trays, white or clear; medicine droppers	
4	Short handled paint brushes, 1 1/2" to 2" wide	

Nice to Have

	Hose with Nozzle	Local
2	Egg beaters	Local

Music

Essential

Quantity:	Item:	Source:
	High quality, 3 speed record player	
	Records (see recording list)	
	Rhythm instruments, one for each child	

Nice to Have

	Instrument for the teacher: autoharp, ukelele, or guitar	

Audio-Visual Aids

Essential

2	Telephones, preferably those that work	
	Camera, preferably Polaroid	

Nice to Have

	Language-Master and blank cards	Bell & Howell
	Tape recorder, preferably cartridge	
	Overhead projector	

Miscellaneous

Quantity:	Item:	Source:
1	Puppet family group	SSC, local, or Creative
1	Character puppet	SSC or local
	Simple Lotto Games	SSC or local
	A variety of pictures, both purchased and teacher collected	
	Bubble solution 1 part clear liquid detergent 1 part glycerine 3 parts water	
	Large flannel board (2' x 3') Stretch flannel over a 2' x 3' piece of 1/2 hardboard. Glue or staple it to the back	

BIBLIOGRAPHY - EQUIPMENT

Equipment and Supplies. Washington, D.C. Association for Childhood Education International, 19 .

Equipment and Supplies. Washington, D.C. Office of Economic Opportunity, 1965.

Headley, Neith E. *Education in the Kindergarten*. New York: American Book Company, 1966.

Leeper, S. H., et. al. *Good Schools for Young Children*. New York: The Macmillan Company, 1968.

Read, Katherine H. *The Nursery School*. Philadelphia, Pa.: W. B. Saunders Company, 1950.

Catalogues are available from the following equipment companies. In addition, most major cities have a school supply house which carries a wide variety of needed supplies.

1. Childcraft Equipment Co., Inc.
   155 East 23rd Street
   New York, New York (There is good compilation of books in this catalog)

2. Community Play Things
   Rifton, New York

3. Creative Playthings
   Princeton, New Jersey 08540

4. Cuisenaire Company of America
   9 Elm Avenue
   Mt. Vernon, New York 10550

5. A. Daigger & Company
   159 West Kinzie Street
   Chicago, Illinois 60610

6. Language-Master
   Bell & Howell
   Chicago, Illinois

7. 3-7 Playways
   Hillhouse, Incorporated
   181 Commercial Street
   Sunnyvale, California

8. Webster Division, McGraw Hill Book Company
   Manchester Road
   Manchester, Missouri

Oralie McAfee
Glen Nimnicht
John Meier
September, 1967

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GROUP TIME or STORY TIME

The group time or story time is a short period during the day when children are given the opportunity to come together in one place for songs, stories, fingerplays, or other teacher directed activities.

Although a group time is certainly not mandatory in the overall program of a preschool, there are several good reasons for having one at least part of the time.

1. A group time gives those children who habitually spend most of their time at one activity - a chance to try out a new experience. The child who seldom looks at books can find out about the pleasures of a good book. The child who seldom plays with manipulative toys may have his interest stimulated by a game variation, such as "Which one doesn't belong in this group?", tried at group time.
2. Since the children are involved in independent or small group activities most of the day, there is value in the feeling of all (or almost all) getting together, of being a group.
3. A voluntary, high-interest, gradually lengthened group time can help disadvantaged children develop the skill of sitting for a few minutes, listening to the teacher, participating in a group situation. Specific suggestions for helping develop this skill will be given later.
4. Certain activities, which are almost impossible to present

in the variety of contexts theoretically desirable, seem to lend themselves better to a group activity. The policeman, fireman, and mailman should be available to individual and small groups of children, but usually the short amount of their time available indicates that a group time is also in order.

Field trips and some cooking activities are often on a group basis, as are birthday parties.

5. A short group time can be a valuable tool for the teacher.

   A. It can be used to consolidate, or bring together the learning experiences that are going on elsewhere in the room. After many experiences with squares and circles elsewhere in the room and outdoors, and with words of relative location, group time might be used to outline circles and squares on the floor with string, count the corners, have children stand "inside the square," "walk around the circle," "stand between the circle and the square" (see Geometric Shapes).

   B. It can be used to reinforce other activities. After a trip to see the kindergarten room the children will be entering in the fall and being weighed and measured to see how much they have grown during the year, a group time might consist of a book about getting ready for school, (selected portions of *Almost Big Enough*) and songs and fingerplays about growing up. It might even include a short discussion about the differences between a baby and a five year old.

   C. It can be used to introduce a variation on other

experiences, which will then be used for small group or individual activities. For example, the teacher might place a ball or other object "under the table," or "on the chair" and have the children tell where it is. Language-Master cards which picture the same relationship between objects would be used at that time, then left out for individual use.

It should be emphasized here that the group time should not be used for "teaching" things that the children should be learning on their own from other activities in the room. The teacher of *any* young children, but especially of disadvantaged young children, cannot rely upon group activities for developing language, concepts, or the other important objectives of the compensatory school. It is only when the group time is combined with a variety of other methods of presentation - small group, individual, large group, back to individual, and so forth - that the desired goals can be achieved.

What time during the session should the group time be? It depends upon the other parts of the schedule, the physical set-up of the school, the children, and the teacher. The exact placement in the schedule is irrelevant, but the teacher should keep in mind that the less the child's self-directed activities are interfered with, the more the goals of a self-pacing, self-motivated school will be achieved.

At the New Nursery School, we believe that the children learn best working at their own speed at activities they have selected. For this reason the first part of each session, when the children are fresh and enthusiastic, is usually for free exploration. Snack

time comes at approximately the middle of each session. If the child wants a snack, his activity must be interrupted, so right after snack time seems a logical time to have the group activity, if there is one.

At the risk of repeating something experienced teachers already know, let us follow a group of children and their teachers through the transition from free play to snack time to group time, and back again to self-directed activities, either indoors or out. With the freedom that children have in the kind of school we are describing, careful attention and planning must go into such transition times to avoid unnecessary confusion and discipline problems. A certain amount of sensitive timing and skill are necessary to make the transition a smooth one.

Ideally, the time for snacks should be flexible. A ten to fifteen minute leeway allows time for the teacher to wait for a suitable break in the children's activities, or to have snacks a little earlier if the break comes earlier than expected. For example, if the children have been working with clay at the table where they usually have juice, and the last two artists have finished at 10:00, fifteen minutes before the "scheduled" snack time, the obvious thing to do is let them clean up the table, then sit down for snacks.

As the children have juice, four to six at a time, with an assistant or the teacher seated at the table to talk with them, the other teacher and children start straightening the room and preparing for the story time.

The wise teacher does not put away all toys and expect the children to wait quietly. Instead, toys which require little super-

vision, such as pegs and pegboards, puzzles, and parquetry blocks can be put out, so that some children can continue to play while others are assisting the teacher put away the blocks, straighten the dress-up area, and put the room in order. This is also a good time to start the record player, perhaps with some story records with a child being the "teacher" and turning the pages of the book at the proper time. Other high interest activities that help with this transition time are ball rolling, hand puppets, action records, or singing, provided a teacher is free to supervise.

The object is to provide the child a variety of choices even as more teacher-direction is necessary. Someone observing in the classroom during the middle of snack time might see four children and an assistant teacher seated at a table having a snack, while a child who has finished his snack is going to "Tell Ruthie it is time for juice." At another table two children are working inlay puzzles. One of the girls had been putting away the dress ups, but decided she really needed a new dress on, so she is involved in selecting a different dress instead of putting away the purses. Three of the boys had been stacking nesting cups, but this was gradually evolving into a game of knock down the other fellows tower. One of the children was in the listening corner quietly turning pages of a book as he listened to the story on a record player. A teacher and three children had been putting away the blocks. As they finished, one joined the group working with the puzzles, while the other two went with the teacher to the listening corner to arrange the chairs around the record player. The child who was listening held the book so the other could see the pictures and follow the story. The teacher went

back to the nesting cup stackers, who had by that time completely forgotten the original game. One of the boys went to have juice, which helped some, and the other two were ready to help nest the cups and put them on the shelf, then go listen to records.

When the record finished, the teacher, accompanied by an autoharp, started singing songs with the children who had been listening to records. The puzzle workers came to join them, as did part of the children who were finishing juice. The assistant helped them find a place to sit, then went back to help those children who preferred not to come to the group time find something quiet to do. As the last of stragglers came to the group time and found charis to sit in, the teacher finished the preliminary songs and fingerplays - deliberately designed to interest the children and pull them to this activity - and start the story she had planned for that day. About half way through she noticed the children beginning to lose interest, so she skipped a couple of pages, cut the narrative to a bare minimum, and finished the story quickly. A short fingerplay captured their interest again, and led to the closing song, which was also designed to get the children outdoors. "Reno Remero, you may go out .... Margaret, you may go too."

There are several important points concerning group time that are illustrated by the preceding vignette.

1. Not all children have to participate. One or several children may be working elsewhere, preferably out of sight of the children in the group. Provision must be made for quiet activities for these children. At the beginning of the year the number of children in the group may be quite small. As non-

participants become watchers, then join the group, most of the children will be in the group, and only a few or none working elsewhere. Sometimes a child who ordinarily participates wishes to stay out of the group for no apparent reason. Let him. Both he and the group are better off. An unwilling participant will get nothing from what is going on, and will very likely disrupt the whole preceedings.

2. The transition from one activity to another in the classroom is gradual, allowing time for a child to finish a task he has started, or for consideration of an individual child's needs and interests. Most of the toys are picked up and put in order, but some are left out for the children's use. Children cannot just sit and wait for the next activity to come along.

3. The teacher pulls the children toward the group with songs, records, action games, or fingerplays, rather than attempting to direct everyone to go sit down and join in. Most teachers have a large selection of "open-end" songs or action games, songs with many verses which can go on long enough to let other activities in the room be finished.

4. Usually there is a difinite end to the group time, even though some children may wish to continue the activity on their own. Some provision should be made for orderly transition.

5. Children can sit in chairs, on the floor, on mats, or whatever seems to work best for a particular teacher and a particular group of children. Traditionally, nursery school children have sat in a clump on the floor around the teacher. This certainly has much to recommend it from the standpoint of

developing closeness between teacher and child. However, we have found that disadvantaged children, who need much help in learning to listen and participate in a group, do better with the limits of a chair, a cushion, or a mat to sit on. The teacher can arrange the group so that each child can see her and she can see each child. Discipline problems are minimized, as the need for "Sit down, Greg, so the children behind you can see," and "Don't step on the other children, Nita," is gone. Without the restraint of the chairs or cushions the children tend to move closer and closer to the teacher until some are touching her and the more timid are out-of-the-group. In addition, having the children spread out gives them room to participate in the more active type of group time that is advocated in this book. The child has room to swing his legs, jump up and down, get up and find something that is blue or yellow, or has the same shape as a circle. He doesn't have to worry about kicking or climbing over someone else.

6. Group time should not be used by the assistant as the time to clean up the room. If she is not involved with children who are staying out of the group, she should come and participate-singing the songs and doing the actions with the children. Sometimes a restless child can be quieted by a gentle touch from an assistant. If not, she can find him something to do elsewhere in the room.

7. A short, good group time is better than an overlong one with bored or restless children. If the teacher has misjudged the attention span of the children, the interest they might have in

a given story or activity, or simply the "mood" of the day, it is better to terminate the group time than to doggedly proceed, either ignoring the lack of interest or scolding restless children.

One cannot give time limits, as for example, five minutes at the beginning of the year, fifteen at the end. As with the selection of books, music, use of manipulative toys, and so many other things, the length, and content of the group time is decided by a variety of factors: the age, and experience background of the children, the interests of the children, the interest and skills of the teacher (music, story telling, demonstration) and the other things going on in the classroom. Only the teacher can plan and conduct a group time responsive to the needs and interests of the children in her room.

January, 1968
Oralie McAfee
Glen Nimnicht
John Meier

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THE CONTENT OF GROUP TIME

The content of group time tends to be rather stereotyped - a song or two, a story, and a couple of fingerplays, all of which may or may not have any relationship to each other. We would suggest a more imaginative approach, for a variety of reasons.

1. There are not that many outstanding books and stories for the young child. The teacher will either be using the same stories over and over again, or using stories with language and concepts beyond the understanding or outside the experiences of the children.

2. Many children lack the real experiences which make books meaningful. Consequently, the teacher must provide some of these experiences, either before the group time, or concurrently. Most of the things the children need to know cannot be put in a book, picture, or record; these more symbolic representations should be thought of as supplementary material. We are not implying that the reader must personally experience every situation before he can understand. But there must be enough experience to enable him to fill in the gaps.

3. Many children need help in learning how to participate in a group. Learning this skill will be easier if the child is not expected to "sit still and listen" immediately, but is led to it gradually.

4. If the child is to participate because he wants to, because he is interested and excited about what is going on, then the teacher must use every resource at her disposal to make the group time interesting and dynamic. Even the strongest intrinsic motivation can quickly

be killed by a dull experience. How much more challenging and alive the presentation must be to actually develop and maintain intrinsic motivation to participate and listen. The development of varied materials to use at group time, materials which will fit the interests and abilities of particular children, often generates the same enthusiasm and motivation in the teacher that she is hoping to generate in the children. The two actually grow together.

In the various sections of this book, we will describe activities that might be done at group time to complement or supplement individual and small group work. The following section will give some examples only, and are not necessarily suitable for any particular group of children. Each teacher must adapt, modify or discard any suggestions. For every song or fingerplay given, there are many more that would be just as suitable. For every book listed, there is another that can be used.

Let us start now with a hypothetical group of fifteen children, three - five-years-old. These children have had no previous experience in school. What should be planned for group time on the first day? Probably nothing. Give the children a chance to get acquainted with each other, the room, and the teachers. Give the teachers a chance to assess the child, where he is, how he reacts to different situations. When this is done, planning for a group time can begin.

Children who have been read to, sung to, and talked with by their parents are usually interested in hearing a story and singing some songs when they come to school. A story time or group time can be planned and conducted with a minimum of preparation for sitting, listening, and participating. This is not true for the child without this

background. He has no idea what is expected of him, let alone being able to sit in a group of fifteen children and listen to a story. Given this situation, plus the self-imposed restriction that children do not have to come to the group time unless they want to, the teacher must use all the resources and ingenuity at her command.

At the beginning of the year, planning for group time must be guided by several criteria:

1. It must be designed to "reach out," to pull the children to the group. Singing, for example, can be heard by other children in the room in a way that a story cannot. They will be more inclined to go see what is going on, especially if the song is one which incorporates the children's names.

2. It must be active, not passive. Music or singing to get a group started does not mean putting on a record for children and teacher to listen to. Children - and teacher - must be actively involved and interested. For this reason, activity songs (clap your hands, swing your arms) are frequently recommended, or songs where the teacher moves from child to child as she sings each name. Active involvement will help satisfy the next criteria, too.

3. It must be of high interest. Using resources which are interesting to the children will pull them to the group time, and keep them coming. Any books used must be carefully chosen for their attention-keeping qualities.

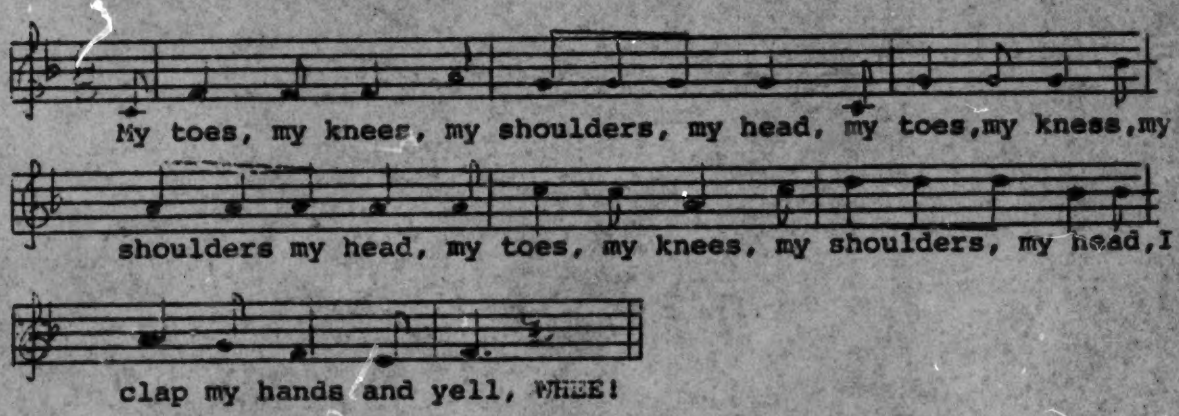
4. It must be flexible, capable of being lengthened if the children want to continue or shortened if they lose interest. Songs or fingerplays with many verses are recommended.

5. It must reflect the objectives of the school. For this reason, a song which says the child's name or labels an action which the group does will be preferable to a nursery rhyme or nonsense song which satisfies the other criteria. This does not imply that the traditional songs should never be used, but, other things being equal, the song that reflects the objectives of the school should be chosen. For example, "Clap your hands in time to the music . . .
Swing your arms " " " " " . . .
Swing your legs " " " " " . . .
Jump up and down " " " " " . . ."

will advance the child's language ability far more than "The Farmer in the Dell" or "Sing a Song of Six Pence." The teacher is forced to make choices because available time limits the number of songs the children can learn.

6. It should anticipate and start building toward other desired learnings. After the child learns to "clap his hands," he can then learn to clap loudly or softly, fast or slowly.

An action game such as:

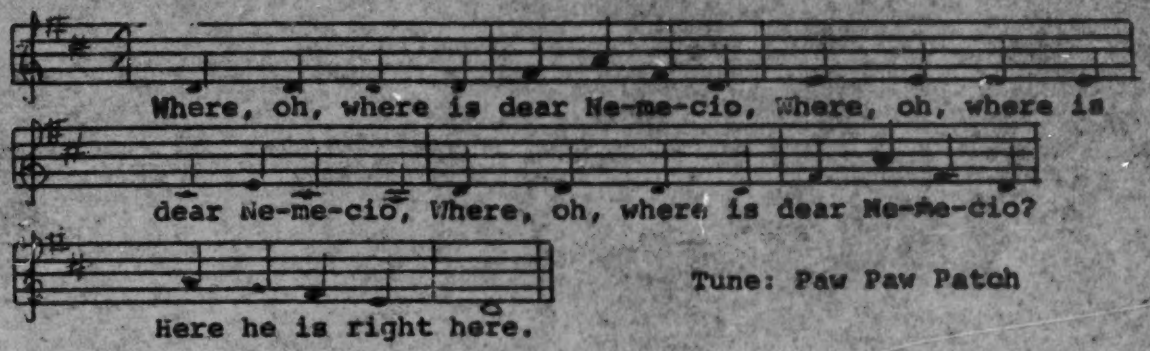


is excellent to pull a group together; it names parts of the body, and can also be used later in the year to help the child learn about being noisy and quiet, contrasting or opposing conditions.

With these criteria in mind, we recommend the following procedure to get a group time started.

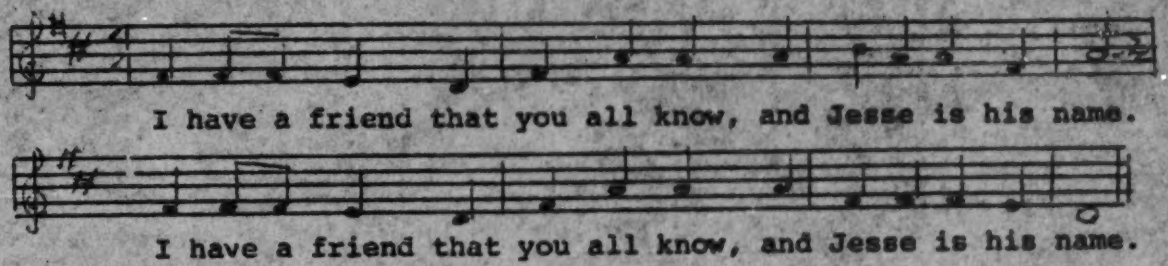
Choose one of the following songs which incorporate the child's name, arrange chairs or mats for group time, and start singing or chanting the song, using each child's name in turn.

1. Where, Oh, Where is Dear Nemecio?

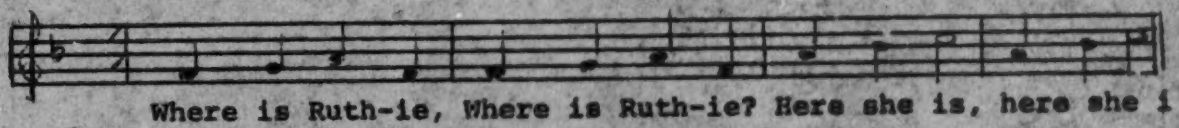


Tune: Paw Paw Patch

2. I Have A Friend That You All Know



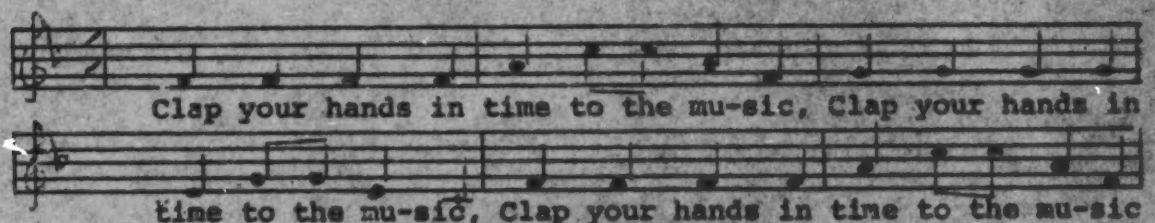
3. Where is Ruthie



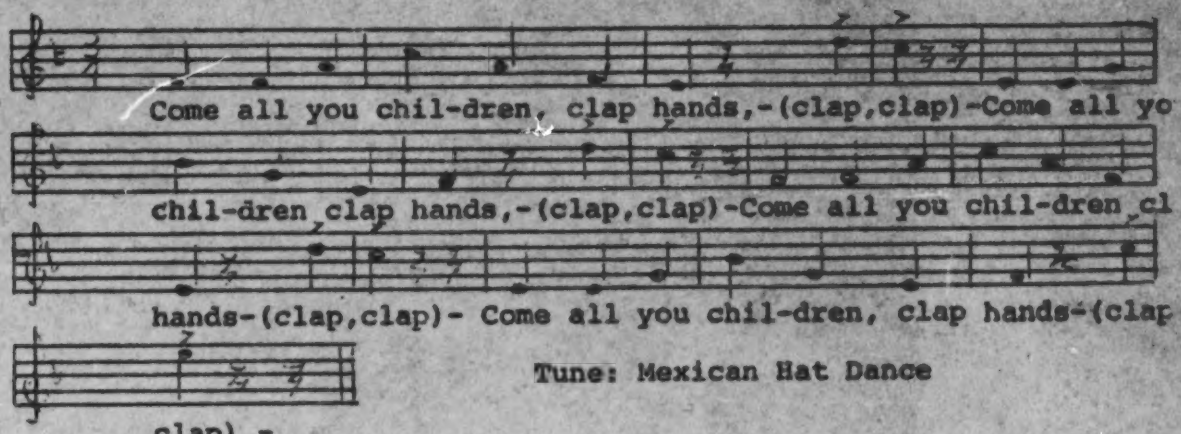
When each child has been sung to, and those who are interested have come and are seated, start with an action song where the children stay in place. The children have to learn gradually to move around the room as a group, perhaps marching or running. They cannot start doing this right away.

Recommended songs for this portion of the group time are:

1. Clap Your Hands In Time To The Music

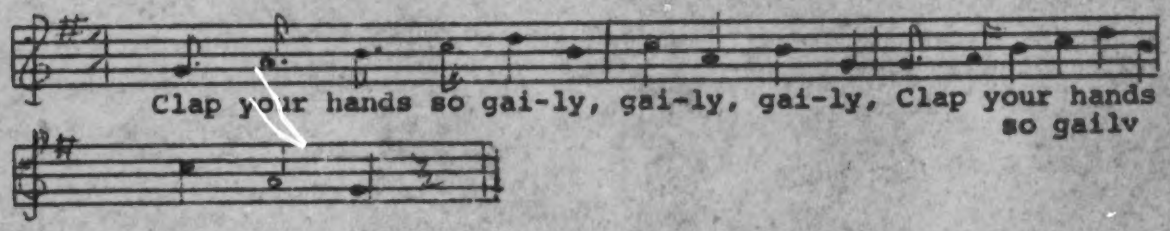


2. Come All You Children, Clap Hands

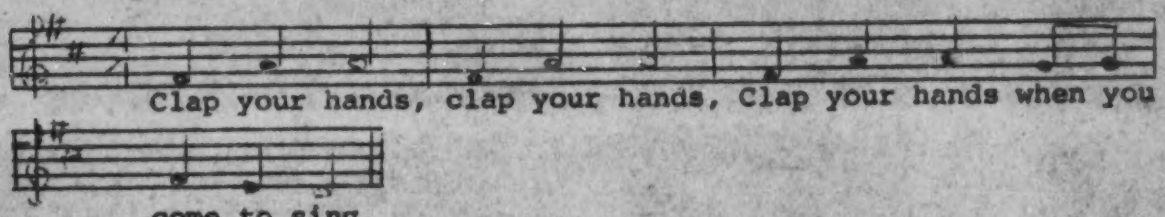


Tune: Mexican Hat Dance

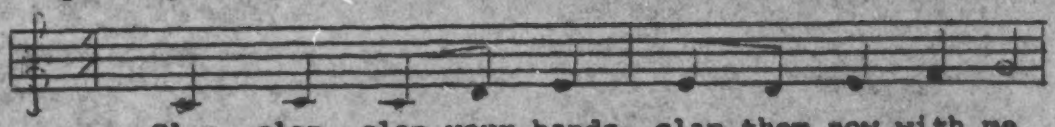
3. Clap Your Hands So Gaily



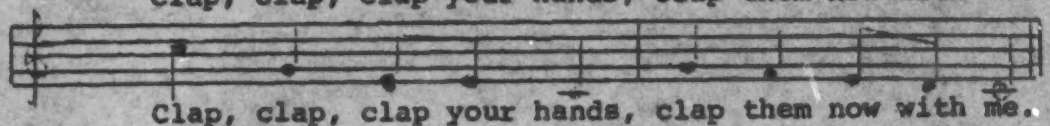
4. Clap Your Hands, When You Come to Sing



5. Clap, Clap, Clap Your Hands Tune: Row, Row, Row Your Boat



Clap, clap, clap your hands, clap them now with me.



Clap, clap, clap your hands, clap them now with me.

Choose one of these, or a similar song.

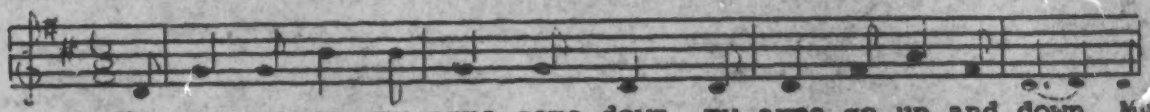
Stop before the children lose interest, and let them go on to individual or small group activities again.

As interest grows, and the children learn how to play their part, additional songs and fingerplays should be added to keep interest high, add to the repertoire, and lengthen the time.

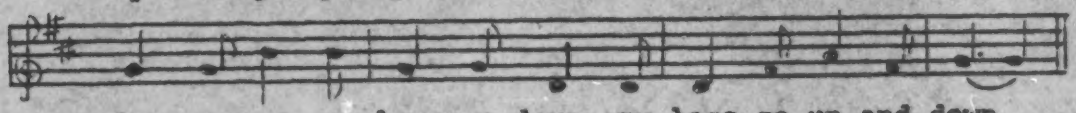
Suggested songs or fingerplays to add are;

1. "My toes, my knees, my shoulders, my head."
   (Try using this to start a group time.)

2. "My Arms Go Up



My arms go up, my arms come down, my arms go up and down. My



legs go up, my legs go down, my legs go up and down.

3. "When I was one year old, I was very, very small,
   But now I'm 4 years old, and I've grown up big and tall."
   - MacCarteney, "Songs for the Nursery School"

4. "I have ten little fingers and they all belong to me.
   I can make them do things, would you like to see?
   I can make them jump high,
   I can make them jump low,
   I can fold them in my lap and keep them just so."

Intersperse these group times with a variety of other group activities, such as:

1. Have special snacks together to help the children learn the names of the fruits and vegetables in the beginner puzzles, and to broaden their food experiences. Cut and eat apples, send a child to get the apple from the puzzle and *The Apple Book* (Golden Press, 1964). Read the book to the children at the table, while they are eating the apples.

2. Walk to the store to buy something for snacks, have group time in the yard or park, where the food can be washed, felt, smelled, and eaten.

3. Play rhythm instruments.

Concurrently, provide for small groups and individuals certain activities which will later be used for the larger group:

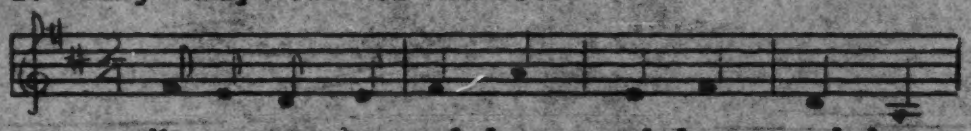
1. Informal reading, where the child selects his book and asks the teacher to read to him.

2. Outdoor play utilizing certain games that will later be used in the group, such as "The Little Gray Ponies," or "Looby Loo" (MacCarteney, 1937).

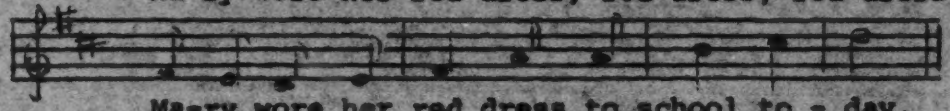
3. Books with records which tell the story, and indicate when to turn the page. Books such as *The Gingerbread Man*, and *The Noisy Book*, and *The Country Noisy Book* (Brown, 1963) are excellent for this. If these are not available, or if the books are unsuitable, the teacher can tape the story on a cartridge or standard tape recorder.

If the group is ready for something more than songs, but not quite ready for stories, some of the following suggestions for group time might be used:

1. Sing "Mary Wore Her Red Dress - - "



Ma-ry wore her red dress, red dress, red dress.



Ma-ry wore her red dress to school to - day.

Have a suitcase packed with familiar items of clothing. Open the suitcase and name each item of clothing (let the children do as much as possible). Talk about who would wear that particular item - a boy, a girl, a mother, a baby. Describe it, if the children are capable of understanding - "The coat is red; let's count the buttons on it" (see Language Development).

2. Use a hand puppet to give directions for the children to follow. "Put your hand on your cheek; on your chin. Put your hands behind you . . ." (see "Leo the Lion - Language Development)

3. Use accessories to dramatize songs and fingerplays. Construction paper "leaves" in fall colors can help dramatize a song about fall. Tie two or three leaves to a 20" - 24" string. Give each child a string, show them how to swing the leaves gently.

> "This is the fall time, and down from the trees,
> Whirling and twirling fall pretty brown leaves."
> (Schulz, 1960, p. 83)

4. Puppets or other accessories can be used to tell or dramatize a short, high interest story that the teacher tells.

The object of these varied activities is to help the children, through gradual introduction of high interest materials, learn to enjoy the group time. In addition, they gradually learn how to participate - don't disturb other, listen while teacher is reading and so forth, - so that discipline problems are minimized.

When the children are ready for stories, use short, carefully selected ones, such as:

Peter's Chair	(Keats)
Whistle for Willie	(Keats)
The Snowy Day	(Keats)
Do You Know What I'll Do?	(Zolotow)
Ask Mr. Bear	(Brown)
Farm Animals	(Wilde)

or shortened versions of

The Very Little Girl	(Krasilovshy)	
The Very Little Boy	(Krasilovsky)	
Humbug Witch	(Balian)	[good for Halloween]

As the children learn to listen and to enjoy the stories, resist the temptation to go immediately to longer and more complex stories. Instead, extend the group time with more songs and fingerplays.

If the story is about a duck, (*Farm Animals*), an extra song "All the Little Ducklings" - -

> "All the little ducklings swim without a care,
> Heads are in the water, tails are in the air."
>
> (MacCarteney, 1937)

can be sung and dramatized by the teacher and children. The second verse, "All the little ducklings, swimming out to sea, Heads are in the water, tails look up at me," can be added a day or two later when this story is retold using the flannel board. The fingerplay "One Little Duckling, yellow and new" (see Fingerplays, p. 9) could be used then also, or later.

A story about growing up, or about a family can be extended by the following combination of songs and fingerplays.

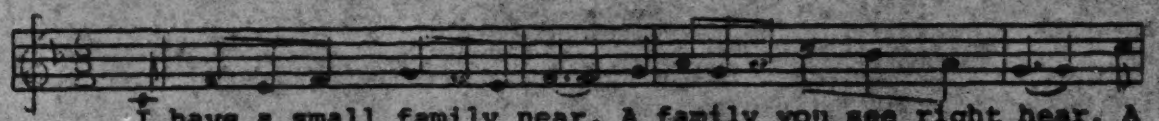
To begin, use,

"When I was 1 year old, I was very, very small,
But now I'm 4 or 5 years old, and I've grown up big and tall.

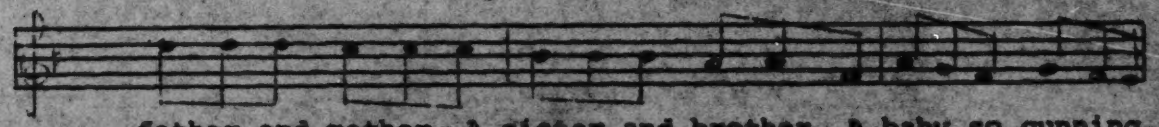
"Sometimes I'm very, very tall,
Sometimes I'm very, very small,
Sometimes tall, sometimes small,
But now I'm just myself."

The last line of this action game has the children seated in their chairs, ready for the story, which is, "Do You Know What I'll Do?," a quiet, imaginative story about a girl and her little brother. To continue the mood of the story, the teacher and children softly sing:

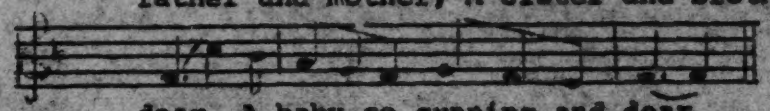
I Have a Small Family



I have a small family near, A family you see right hear. A

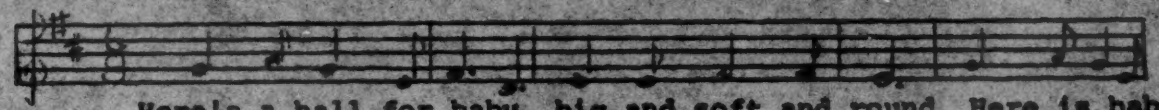


father and mother, A sister and brother, A baby so cunning &

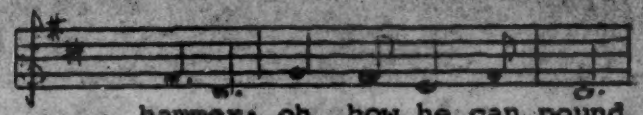


dear, A baby so cunning and dear.

Here's A Ball For Baby



Here's a ball for baby, big and soft and round. Here is baby



hammer; oh, how he can pound.

Another method of extending a story is to combine it with demonstrations, such as suggested for use with "What Makes a Shadow," and "Is It Hard? Is It Easy?" (See Use of Books to Develop Language Skills, Concept Formation, and Problem-Solving).

As the year progresses, and the children progress in their abilities to comprehend and enjoy what is going on, the teacher should continue to use imagination and ingenuity to keep the children interested. Some suggestions for variations are given below, not necessarily in the order in which they would be used. Most of these are elaborated elsewhere, and are listed here for the convenience of the reader.

1. Describe a child's clothing as he sits in his cahir or on his mat, and let the other children guess who is being described. The next week, do the inverse. Let the child come stand beside the teacher (if he is willing to), and have the children describe the clothing he is wearing (red dress, brown shoes, white shirt). Sing "Mary Wore Her Red Dress."
2. Count the children in the group, then count the teachers. Let a child walk beside the teacher to help count. Start counting from the opposite direction to see if there are the same number in the group when the counting starts from the other side.
3. Use a drum or other percussion instrument to give a strong beat. Have the children clap their hands or walk "the way the drum tells you to," that is, fast or slowly, loudly or softly.
4. Use songs that require the children to follow directions to move around the room, such as "The Little Gray Ponies" or "Walk a Little."

5. Use books that require movement around the room for imitation and dramatization, such as *This is the Way the Animals Walk.*

6. Use action records, such as "Visit to My Little Friend," "Rainy Day," and "Creepy, the Crawly Caterpillar."

7. Use songs that require the children to listen carefully to follow directions to do a given action, such as:

> "Horses galloping, gallcping, galloping,
> Clippity, clippity, clop.
> Horses galloping, galloping, galloping
> 'Till the music says Stop!" (MacCarteney, 1937)

8. Use a Santa Claus puppet to ask the children what they want Santa to bring them for Christmas.

9. Have the children place a ball or other toy in various locations - on the table, on the floor, on a chair, in front of a book, behind a book, and so forth (see "Relative Position").

10. Use a ball or other toy to do the inverse of 9. The teacher places the toy on the table, on a chair, and so forth, and the child *says* where it is.

11. Give the children directions, let them place themselves "behind George's chair," "between Nita and Clarence," "in front of the table."

12. Let children listen for sounds made by a teacher out of sight, such as sweeping the floor, clapping her hands, etc. Have them try to say what action is making the sound (see Senses and Perceptions).

13. Have the children name each of a number of small objects, then listen to them as they are dropped on a table. Hold up a screen so they cannot see what is being dropped, and have them

try to say what action is making the sound (see Senses and Perceptions).

14. Have a grouping of familiar objects in a box. The teacher describes the function of the object, preferably in the form of a problem; a child comes up, finds the object and names it if he can (see Language Development).

15. With a grouping of familiar objects in the box, the child comes, picks one out, he and the other children name it, describe it, and tell what it can be used for. A ball, for example, can be thrown, kicked, bounced, etc (Language Development).

16. Have a variety of objects whose shape indicates their identity, wrapped in opaque paper. A suggested grouping is a book, a puzzle, a pegboard, or a ball, an orange, an apple. Encourage the children to guess, then let them discover whether the guess was right or wrong by unwrapping the package.

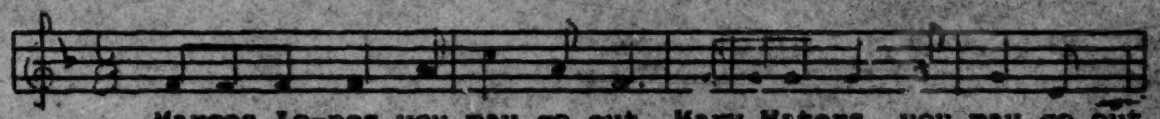
17. After discussion of geometric shapes, outline a circle, triangle and square on the floor with string, give directions such as "Julian, go stand inside the square." "Nita, go walk around the circle."

18. After a visit to the airport, the children can dramatize "Tip-toe, Airplane" (MacCarteney, 1937), dramatize with a toy airplane the way an airplane lands and takes off, then "pretend you are an airplane, Rudy, and fly outside."

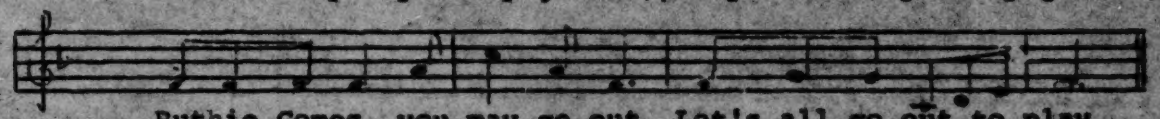
The last suggestion given above also includes an illustration of the way the content of group time should provide for an orderly transition to the next activity. The simplest way to provide for this

transition is to have the children stay seated until they hear their names. "Listen for your name, when you hear your name you may go outside" (or in the other room). A variety of suggestions are given below. These should be very gradually introduced, but over a period of a year, they might all be used.

1.



Marcos Lo-pez you may go out, Mary Waters, you may go out,



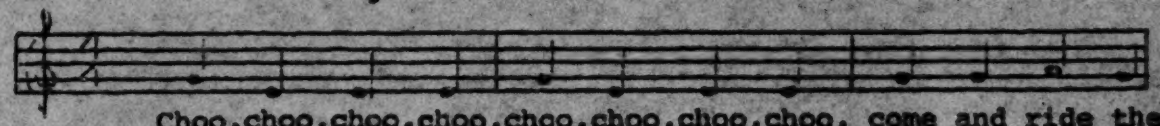
Ruthie Gomez, you may go out, Let's all go out to play.

2. Tune: Frere Jacques

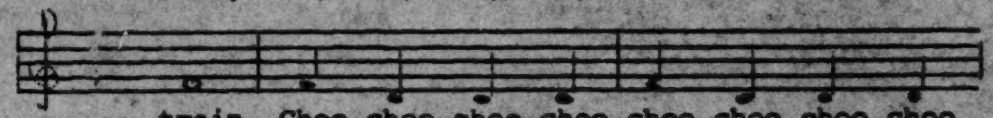
Where is Margaret, Where is Margaret, Here I am, Here I am.

(Teacher) (Child answers - if he can)

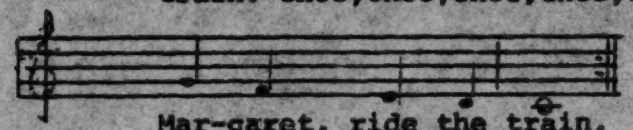
3. Make a train to go outside -



Choo,choo,choo,choo,choo,choo,choo,choo, come and ride the



train. Choo,choo,choo,choo,choo,choo,choo,choo,



Mar-garet, ride the train.

When all the children are on the train, it goes outside.

4. If a puppet has been used to give directions to "stand up," "sit down," and so forth, the same puppet can give directions to go outside. "Leo the Lion says for Patrick Martinez to go outside."

5. An action game such as "Bunnies now must go to bed,
The little mother rabbit said.
But I'll count them first to see,
If they have all come back to me.
One bunny, two bunnies, three bunnies
Four bunnies, five bunnies . . . .
Yes, they are all here."

ends with all the children lying on the floor. The teacher can then touch each child in turn and say "This bunny may go outside."

6. As language skills increase, the following song can be sung.

"What shall we do when we all go out?
When we all go out to play?" -

Music Through the Day,
Silver Burdett Company, 1962, p.

"Patrick, what do you want to do when you go out?" If Patrick can answer or show what he wants to do, the teacher repeats it and lets him go out. If he can't, give him alternatives, ones that the teacher knows he likes, such as "Do you want to play on the slide or on the swing?" The answer is echoed and extended by the teacher into a sentence.

7. If the children are not going outside, the teacher can tell them what special choices are available to them in the room, in addition to the regular equipment, and let each child tell her where he wants to play. "You can play with the dough clay, the Cuisenaire rods, or listen to the records. Margaret, what do you want to play with?" His answer, if a gesture or a single word, is echoed and expanded by the teacher into a sentence.

The preceding pages have given some suggestions of ways the teacher can keep group time varied, interesting, orderly, and also keep it a learning situation. More suggestions will be found under separate headings.

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February, 1968
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CLASSROOM MANAGEMENT AND CONTROL

The objectives of a school and the methods used to attain those objectives determine what equipment, instructional aids, and other resources are used and how they are used. The objectives and the methods used to attain them also determine the "what kind," "when," and "how" of classroom management and control.

Consider for a moment some of the characteristics of a child who has the confidence and ability to function well in a variety of situations - the kind of a child who might grow up to be a happy, confident adult.

He has initiative, an urge to explore, discover, and solve problems by himself, yet is willing to accept guidance.

He is cooperative, yet willing and able to assert himself.

He is independent, yet does not abuse the rights of others.

He likes and enjoys other people, but is not dependent on them for all his satisfactions.

He likes himself and has confidence in himself and his abilities, yet is not conceited.

He understands and is willing to abide by the "rules" most of the time, yet has spirit enough to test them.

He has his own personality and mode of operating, which is respected by adults and other children alike, and he is willing to allow others the same privilege.

Given such a rather contradictory set of "objectives," if you will, management and control of a free and active classroom such as the one we are advocating becomes an integral part of the total program. It is not something to be set apart as "discipline," which it is assumed every teacher already knows about. Neither should it be assumed that no problems arise because the children are following their own interests. There are problems, many of them. There are personality conflicts, confusion, and noise sometimes, things often don't go the way the teacher has planned, or an angry or tired child may set off a chain reaction that results in chaos. The skill of the teacher lies in avoiding as many of these problems as possible, than in solving those that do arise in such a way that both teacher and children retain their self-respect. What we are striving for is a relaxed, happy group of children who have the freedom and the confidence to make the most of this new learning situation. We want the child to have confidence in his own abilities and confience in his teacher to give the necessary guidance and security.

When one considers that the nursery school, kindergarten, or first grade is often a child's first experience in operating in a group of other children his own age, then one can appreciate that both children and teacher have to do a certain amount of adjusting to each other and to other children. The aim, of course, is self-discipline on the part of the child. This is a life-time process. It can, however, begin early.

The personality of the teacher will determine some of the methods used for guidance of a group of children. A small woman with a gentle

manner will use methods which differ from those used by a large man. A teacher who has taught for many years with certain techniques will almost certainly continue to use some of those even in a different situation, while a beginning teacher may adjust more easily.

Certain personality preferences of the teacher are often incorporated into methods of classroom guidance and control. The teacher who sings easily will use this. The teacher who speaks forcefully and directly, but with kindness, will use this. The "wishy-washy" teacher will communicate this ambivalence to the group.

Personality preferences sometimes determine the limits that are put on children's behavior. Some teachers don't mind if children blow bubbles in their milk, dunk their crackers, or make sounds like a jack hammer as they make dots on paper with a crayon. Others "can't stand" such things. Some teachers think that any limits set on running, shouting, and boisterous play are repressive, while others restrict such activities to outdoors. There are no rules to guide the teacher in such situations, and most children adjust easily to teachers' idiosyncracies, especially if violations are handled matter of factly. The imaginative teacher can sometimes offer alternatives instead of setting limits. Drink milk in a glass instead of with a straw; put a thick newspaper or magazine under the paper.

If there are many limits which are set or not set, for no reason other than teacher preference, however, it might be well to examine the objectives of the classroom and how the management and control of the group is going to help achieve those objectives. Even though teacher personality should be respected, it cannot truthfully be said that all

techniques of discipline are equally effective or contribute equally to the child's feelings about himself and the learning situations he is encountering. Certain techniques do seem more likely to produce a child who has the freedom and the confidence to make the best of this learning experience.

The remainder of this chapter will discuss methods of management and control of a free and active group of children - methods which will, at the same time foster the individual child's social, emotional, physical, and intellectual growth.

The best possible way to handle discipline is to arrange the equipment, the room, teachers, the total environment so that you *avoid as many discipline problems as possible.*

I. The physical arrangement of the room can help avoid many problems. Noisy activities should be separated from quieter ones. Block constructions should be away from traffic patterns so children's buildings don't get knocked over. Artists should be close to a sink (or bucket) for washing hands. Children should not have to line up for a turn to use the toilet.

II. The physical equipment in the room can make it easier for the child and the teacher to function successfully.

Equipment should be the proper height. There should be open shelves for equipment which is in use, and closed storage for equipment the child is not to have. Chairs should not tip over easily. Toys should be able to take hard use, and there should be enough of them and other instructional materials to keep the children interested. These things will all make it easier for the child to adjust to the

expectations of the school.

III. The manner in which equipment is utilized can also help avoid many control problems.

A. Make it easy for the child to learn to get along. Instead of dumping all the Cuisenaire rods in the middle of a table where four children are waiting, give each child his portion.

Instead of one large can or box of crayons in the middle of the table, give each child his own box or can, even though his selection of colors may be smaller.

"There are plenty of pegs for all of you. Get the other two boxes from the shelf, then each of you can have a box."

If a child selects from the shelf a high interest activity, such as a hammerboard, the teacher can put another hammer and hammerboard nearby, so the next carpenter can go to work immediately without any disputes arising.

Show children how they can work together constructively. "Take blocks from the shelves. Patrick is using these blocks."

"Mary wants to play with the clay, too. If each one of you gives her some, then she will have enough to work with."

"Max is looking at the new book now. When he gets through you can have a turn." (Be sure to remember to offer the child his turn.)

Show the children methods of dividing a set of toys. "Chris, you can use the yellow and green cubes; Nancy, you take the red and blue cubes."

"John is already using the diamond shaped blocks. Nita, do you want the triangles or squares?"

If a child does not know colors, shapes, or how to count to

divide equipment, what better motivation to learn is there than making sure he gets his fair share! Over a period of several weeks or months, a possible sequence leading to successful solution of the problem of equitable distribution of toys might go something like this. "There are plenty of cubes for both or you. Chris, I'll give you all the yellow cubes; Nancy, I'll give you all the red cubes."

"Chris, you take all the yellow cubes; Nancy, you take all the red cubes."

"Chris, what color cubes do you want to use today? . . . All right, you take them. Nancy, what color cubes do you want?"

"Chris, if you want some red cubes, trade Nancy some of your blue cubes for some of her red ones."

"Benny, there are plenty of cubes for both of you. Chris, you and Benny divide the cubes so you each have some to play with.

All too many adults expect children to be at the last stage - willing to share, and able to figure out a way to do it - without giving them the necessary guidance and techniques for doing so. Encouraging the child to solve his own problems does not mean abandoning him without the tools for successful solution.

B. Plan to make supervision of equipment and activities easy for the teacher. This involves balancing how many and what activities are planned with the amount of adult help available. For instance, suppose easel painting is planned and also a new piece of equipment requiring teacher-child interaction. Then the teache who has only one other adult in the room will have in the other

interest areas equipment that requires a minimum of supervision, such as blocks, pegs, wood inlay puzzles, and picture books. On the day a volunteer or parent is in the room, new books for reading or a picture lotto game, could be placed out for the other adult to supervise.

The teacher can also plan activities to conserve her energy and composure. One of the advantages of a classroom with many choices of activities is that the teacher is able to work with only a few children at a time. In the art area, for example, it is much easier to limit the children to a number which the teacher or aide can handle without becoming flustered or hurried. This would vary with the age of the child and the art activity under consideration. Two four-year-old children fingerpainting are about all one teacher can manage easily. The others can work nearby with dilution trays or another high interest activity while they are waiting for a turn. A hurried, pressured teacher cannot create a favorable environment for learning.

Sometimes teachers and other adults have to make a conscious effort to speak softly, move slowly, and function in a relaxed fashion. A calm and relaxed atmosphere in the room - created in part by the way the adults feel, move, and speak - will help prevent over stimulation, tension, and many control problems.

IV. Careful planning of the total program to capitalize on and work with young children's interests and abilities rather than working against them will help avoid many discipline problems.

A. Allow for freedom of movement. Young children should not be expected to sit still for long periods of time. They should not be expected to move *en masse*, with everyone doing art work for a set period of time, then everyone looking at books, then a period to play with the blocks. It is better for the child, and avoids many discipline problems, if he can move from one activity to another freely.

B. Offer a wide choice of activities both indoors and out, to accommodate differences in attention span, interest, capability, and age. The child who is interested and involved is not likely to cause any trouble. Children who are bored or at loose ends are inclined to create their own excitement.

C. Realistic expectations of what young children are capable of doing will prevent many disorganized situations.

Over-ambitious craft activities, which require a great deal of the teacher's attention and time to enable the child to complete "properly," often cause confusion and disorganization. The teacher's attention is transferred from the children to the task of seeing that the craft activity is completed, since the child cannot do it on his own. Simple art activities which the child can do with a minimum of help are more in order. Children who are expected to perform beyond their capacity will sometimes seek release in unacceptable ways. For example, if a group of children is expected to sit and listen to an overlong story they will become restless, start talking amoung themselves, and Joe may kick Nancy or punch Max. The teacher may scold them for this and

continue with the story, only to have to reprimand them again. Or, the teacher may realize that the attention-holding qualities of the story have been misjudged, so she quickly finishes it and lets the children go on to other activities, making a mental note to work in other ways to help the children learn to listen in a group situation.

Sometimes the best management is not in attempting to meet a situation head on, but in getting at the source of the difficulty and remedying it.

V. Teachers, aides, and volunteers should be alert and sensitive both to the total situation in the room and to the needs of individual children.

A. Teachers who are supervising young children must remember that the children are their first responsibility.

In a classroom where part of the teacher's job is to sit back and observe the children as they are working, it is easy to let one's mind wander - and that is often when trouble develops. Teachers should keep their eyes and minds on the children.

B. Adult leaders should not "cluster" to visit or even discuss what is happening more than absolutely necessary. They should be positioned so that all areas of the room or play yard are properly supervised. If one has to leave or move, another should move to cover both areas, if possible.

C. Often such a seemingly simple thing as making sure adults face into the room will help prevent conflicts or disorganization. The adult who is reading to a small group of children will sit with

her back to the wall, facing into the room, so that while she is reading, she is also aware of what is happening in the area in her line of vision.

D. The alert and sensitive adult can bring out new equipment, rearrange equipment, or start a new activity before a group grows tired and disorganized.

E. Sometimes trouble can be avoided simply by the physical presence of the teacher - move near a group where you sense trouble or tension. For instance, if children in the block area are having some problems, they may solve them with more assurance if the teacher sits or stands nearby.

Stay close to the child who is having a bad day. If this is impossible, watch him closely, and be ready to offer control and guidance *before* he knocks over someone's blocks or grabs another person's clay. "Effective guidance depends on knowing how to forestall and prevent trouble by the proper timing of help as much as on knowing what to do when trouble occurs" (Read, 1966, p. 101).

VI. Knowing the child and his family well will enable the teacher to understand, and sometimes alleviate many behavior problems. This does not imply that the teacher blames all of a child's problems on the parents - only that she attempts to understand and help.

Mona comes to school sullen, belligerent - and hungry. A breakfast snack does not solve her problems, but enables her to function more effectively.

Joe is the youngest of ten children, all of them still at home and living in a very small house. Even though he is in a morning group

Joe needs a quiet place to rest for a few minutes at mid-morning. He often falls asleep, then wakes refreshed and ready to play.

Few teachers have the training or time to diagnose and attempt to remedy deep-seated psychological or medical problems. But the teacher can often spot them and refer the child for appropriate help. Then all the adults involved can cooperate to do what is best for the child.

Teachers with a thorough knowledge of child psychology can function with more insight and understanding of the possible sources of children' behavior. We would caution the teacher against glib and superficial analyses of children's behavior, especially if it results in labels such as "shy," "aggressive," "extroverted," "withdrawn." Human behavior is more complex than that. A comprehensive discussion of child psychology is beyond the scope of this book; we would refer the reader to the resources listed at the end of this chapter.

The teacher who is sensitive to differences in cultural patterns and expectations will function with greater insight and understanding. Children from a cultural background which stresses competition and self-sufficiency may need firmer discipline than children from a cooperative, non-competitive society.

Societies vary in the way they guide and discipline young children Teasing, laughter, ridicule, spanking, slapping, beating, shouting, lengthy explanations, threats, withdrawal of love and affection - these are some of the methods of discipline used. The teacher's task is not to adopt these for use in the classroom, but to be aware of and understand how they may affect the child and his behavior in the classroom.

VII. The way the teacher speaks, and what whe says can help avoid many problems.

A. Use words and a tone of voice which will help the child feel confident and secure. If at all possible, move near the child you are speaking to, call him by name, and use a quiet, firm manner. Speak clearly, simply, and to the point (Read, 1966).

Children who have a language deficit can understand better if the teacher speaks slowly and softly.

Drop down to the child's eye level to speak to him.

B. Avoid "talking down" to the child. Say, "Max, take the clay out of your mouth," or "Keep the clay on the table," instead of "We don't put clay in our mouths, do we children?" The teacher may not, but the child most certainly did! Straightforward, matter of fact statements concerning what is expected of the child are easier for him to follow, both linguistically and emotionally - and often it is the latter that is more important.

Mannerisms are another form of "talking down" to the child. Say "You can paint when Greg is through," not "You can paint when Greg is through, okay?" or "You can paint when Greg is through, all right?"

C. Avoid stylized expressions and vague generalities that the child may not be able to apply to his situation. Such expressions as "Be careful," "Play nicely," "Play the right way," or "We must share," are more easily interpreted if the child is told specifically *what* or *what not* to do.

"Hold on with both hands."

"Build with the blocks, Gary; don't throw them."

"Run around the sand box instead of through it."

"You have two trucks. Decide which one you want to keep and let George play with the other."

D. State suggestions and directions in a positive rather than a negative form. Tell children what to do instead of what *not* to do.(Read, 1966). This does not mean that the teacher never says "No;" it does mean that "no, no," and "Don't do that" are dropped for directions that tell the child what he *can* do.

Say, "Stay on the floor" instead of "Don't climb on the shelves."

Say, "Paint on the paper" instead of "Don't paint on the wall."

Say, "Paint the fence with water" instead of "You can't get water on the walking boards."

It has been demonstrated experimentally that directions stated in a positive way are more effective than the same directions given negatively. There are probably several reasons for this. A positive direction is less likely to cause resistance than a negative one. It makes necessary guidance seem constructive rather than punitive. Perhaps more important, if the adults have firmly in mind what is the acceptable and safe behavior in a given situation, we can steer the child toward this behavior with more confidence and assurance, and with greater chance of success.

E. Give the child a choice only when you honestly mean for him to have one. Sometimes we use a question only as a habit of speaking, but it is very confusing to the child.

Say, "It is time to go inside now." instead of
"Don't you think it is time to go in now?" or
"Wouldn't you like to go inside now?"
After Ruth has finished painting say,
"Ruth, wash your hands now, please." instead of
"Would you like to wash your hands now?" or
"Wouldn't you like to wash your hands now?" or
"Why don't you wash your hands now?" or
"Don't you want to wash you hands now?" or
"Will you wash your hands now?"
Ruth really does not have a choice about washing the paint off her hands, so she should not be given one. If she says "NO" to one of the questions listed above, then what is the teacher to do? This problem, and other similar ones, can simply be avoided by substituting statements for questions where no choice is involved.

Children should be given many opportunities to make choices - what activity they want to work at, and for how long, whether or not they want to draw or paint, and who they want to play with. When they have no choice, the teacher should not hesitate to make the statement as a matter-of-fact direction.

VIII. Much of the difficulty between adults and children which is labeled "discipline" exists because of confusion about what the limits for behavior are. In a well planned environment there will not be many "no's," but these "no's" will be clearly defined and the child, as well as all adults who are working with the children, will understar

them. The limits set on children's behavior are based primarily on the safety and well-being of the children, the proper use of equipment, and the objectives of the school. One might think of these as forming boundaries within which the children have a great deal of freedom. A child can choose to spend most of his time on a certain day putting together the puzzle he has finally mastered, but when the other children are in a group learning to listen and follow simple directions, he must play quietly and not disturb them. When they cross those boundaries - hit another child, throw sand, or disturb children who are working and learning, for example, then the teacher's job is to bring them back inside those boundaries and get them started on acceptable behavior again. The next section will discuss ways of doing this.

The total environment of the school - the adults, the equipment, the way the program is planned and executed should make it easy for the child to do the acceptable thing. If what he does is unacceptable, make sure the child understands what you mean, then follow through with an appropriate method of guidance.

I. Substitute a plan of gaining the child's cooperation for the idea of domination. The teacher who has good rapport with the students who likes them and is in turn liked, will have an easier job of maintaining limits. Sometimes a little of an adult's time given to a child who is having difficulty will enable him to return to constructive play more readily.

II. Never attempt to change behavior by using language or tone of voice which may make the child feel less respect for himself. "Naughty

"selfish," "you ought to be ashamed," or "shame on you" are examples of such language.(Read, 1966). Even worse than the words is a shocked, moralizing tone in the adult's voice - the children are more sensitive to tone than they are to words. Don't make a federal case out of a lapse in behavior. Firm matter of factness is more in order.

Attempts to make the child apologize for his misdeeds - "Tell Carol you're sorry you hit her, Greg" - or to gloss over blatant misconduct - "I'm sure Greg didn't mean to knock over your blocks" are futile, to say the least. The children are usually quite aware that Greg is not sorry and that he deliberately knocked over the blocks.

III. Imaginative redirection is the teacher's most effective means of guidance. Turn the child's out-of-bounds behavior to something which has equal value as an interest or outlet for him (Read, 1966).

A child should not be allowed to hit another, but he can pound a piece of clay or hammer a nail.

A child cannot have another's "dress-up" hat, but the teacher can help him find one equally fancy.

A child should not be allowed to squirt another child with water, but he can squirt water over the fence; that is why the water play is placed there.

A group which has become disorganized and perhaps has some children running back and forth can be guided into playing an organized running game, such as "The Little Gray Ponies" (MacCarteney, 1937) or "Let's Go Walking" (Coleman and Thorn, 1937).

IV. Do not expect instant obedience from a child. Give him a little time to comply with a request.

"John, give Margaret's puzzle back to her. You can work this puzzle or go get another from the shelf . . . Give John a few minutes to think about it, Margaret, and he'll give the puzzle back."

Advance warning of an effected compliance will give the child a chance to get used to the idea. "Jose, you can paint one more picture, then it will be Cathy's turn."

V. Several techniques used together are sometimes more effective than any one used alone.

"In a few minutes it will be time to put the blocks away" (advance warning).

"It's time to put the blocks away" (impersonal statement of expectations).

"I'll help you. Nemecio, you push the blocks toward the shelf and Lorraine and I will put them on the shelves" (teacher gives necessary support and guidance).

VI. If a child gets out of bounds, use prompt disciplinary measures which are, if possible, a logical consequence of his actions.

If a child climbs over the fence and runs into the street, then he must stay inside to play.

If a child throws sand, then he cannot play in the sand pile.

If he disrupts an otherwise cooperative group of builders, then he can be given his own blocks or be sent to play elsewhere.

If a child refuses to put on a paint smock, then he cannot paint.

If, for some reason, a child is completely out of bounds, a brief time of playing by himself - in the room, of course - is usually enough to enable him to reenter the group.

Physical compulsion or restraint - picking a child up to get him to do something should be used only as a last resort.

VII. Perhaps the teacher's most helpful disciplinary tool is a sense of humor. Being able to laugh with the children will help turn many "problem" situations into enjoyable learning situations. It will help keep a calm, relaxed atmosphere. And the teacher who really enjoys the children, who smiles readily and often, can supply the children with the firm, consistent guidance they need without dampening a child's enthusiasm, curiosity and desire to learn.

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PLANNING

A suitable curriculum for early childhood education cannot be contained in a workbook, textbook or even a program guide.

It must be planned by the individual teacher with the needs of a particular group, and sometimes a particular child, in mind. It is the purpose of this chapter to suggest some guides for planning. The best experienced teachers have probably done this intuitively, or have learned be trial and error how to plan, when it could have been learned in an easier way. We hope that experienced teachers can find here a description of procedures they do automatically, and the inexperienced teacher a few suggestions to make the nursery school classroom operate more smoothly and purposefully.

The teacher beginning to plan has many things to keep in mind.

1. Think in terms of the needs of children, both individually and as a group. A group composed of children from impoverished rural backgrounds may have needs very different from an urban group of the same economic level. In turn, a group composed mainly of children from homes with plenty of money and "things," may have still different needs.

Children who have not yet learned to listen to a story as a group should be given more preliminary experiences (see Group Time), but the two or three children who are ready for stories can be read to as they express an interest. If a teacher or paraprofessional cannot be freed to read to them, advance planning will have assured that there

are stories recorded on a cartridge or standard tape recorder for them to listen to. Children who cannot get out of the room for a long period of active play when snow is two feet deep will have learned, by winter, how to play "Little Gray Ponies" (MacCarteney, 1937) or some other active game suitable for exuberant - but controllable - release energy in the room.

The individual child, such as the one who is having a difficult time adjusting to the school but is secure with the pegboards and pegs, should be considered when the teacher plans what equipment should be out on a given day. The child who needs some special attention from an adult to help him get started should be considered as the teacher plans where adults will be assigned at the beginning of the day.

Ways to provide for the emotional, social, and physical needs of young children have been suggested in many excellent books, and will not be elaborated here. This is not to imply that these needs are less important than intellectual ones or that intellectual development is set apart from or opposed to emotional, social, and physical development, only that they are beyond the scope of this book. See *The Nursery School: A Human-Relationships Laboratory* (Read, 1966); *The Years Before School* (Todd & Heffernan, 1964); *Human Development in Western Culture* (Bernard, 1966); *Developmental Psychology* (Hurlock, 1959); and *The Disadvantaged Child*, Vols. I & II (Hellmuth, Ed., 1967-1968).

2. Think in terms of long stretches of time each day. To allow for variation in interest, in attention span, in style and speed of activity, long stretches of time are needed. The free choice of activities that the children are allowed when they first come might well extend for an hour and a half or even longer. This doesn't mean that

the same toys and art materials that were out at 9:00 are still there at 10:30, although they could be. They are changed, sometimes by the child, sometimes by the teacher, as the children lose interest.

Planning within a long stretch of time also makes discipline easier. The less the teacher has to interrupt the children's work - to line up, move to another activity, come together as a group - the fewer discipline problems will develop.

3. Think in terms of a long stretch of time for the achievement of objectives. If a child is to be allowed to work at his own pace, rather than at a pace dictated by the teacher or a time schedule, enough time must be allowed for him to do so. One cannot decide to be "through" colors by Christmas, or "through" counting by Easter. If a program is to be planned based upon the idea that children are interested in learning, and learn most when they are interested, then enough time must be allowed for a balance of interests and activities over a longer period of time than a day or a week. This is analogous in some ways to Davis' classic study showing that children who had not built up prejudices about foods picked well-balanced diets when offered a variety of natural foods, but the balance was apparent only over a long period of time (Davis, 1939).

A child may spend "too much" time working puzzles the first month, and only gradually move away to other areas. Over a period of a year, however, he might well have a fairly good balance of activities. Of course, this places extra responsibility on the teacher for making sure that every activity available is a worthy component of the diet, which is determined by program objectives.

4. Think in terms of available resources - the community, books,

songs, and fingerplays, equipment, both traditional and innovative; teachers, assistants, and volunteers and the way they can be used to best advantage.

The resources are the learning materials for the child. The way they are used, how and how often they are used, or even whether they are used at all, has an impact upon the learning environment in a particular classroom. The teacher, then, must have in mind what learning she hopes is going to take place, and structure the environment in such a way that this is likely to happen.

Use community resources for field trips, to provide the experiential background lacking for many children. Use community resources to bring experiences into the classroom as well. The nurse or highway patrolman can visit. Shells and rocks from the shore become the basis of sorting and classification, as do evergreen cones from the mountains or nuts, bolts, and washers from a nearby hardware store or junk yard.

Equipment can be used in a variety of ways to maintain children's interest and provide challenge. If the same equipment, songs, games or stories keep showing up on the plan book again and again, the teacher can be sure that she needs to bring out some new equipment, suggest new uses for old, or change the books and songs. Once a game or puzzle ceases to challenge or extend the individual's ability (adult or child) the activity ceases to be autotelic because it is no longer intrinsically interesting or motivating. This means that the teacher must be constantly modifying the environment to keep it autotelic and responsive for each child. As the children master the simplest activity with outdoor equipment, for example, it can be changed around to provide more challenge, and to provide a different kind of experience.

Equipment which can function as an extension of the teacher can be very useful if there is a shortage of adults. Cameras, phonographs, tape-recorders, typewriters, and certain teaching machines are all valuable resources.

The many excellent books and songs available must be incorporated into the program in a meaningful way. *The Snowy Day* (Keats, 1962) is a delightful book and could be enjoyed by the children almost any time, but it is far more meaningful if it is used on the day of the first snow, when the children have come in excited about the snow, and will be able, like Peter, to go out again into the "deep, deep, snow."

Planning also allows for continuity and sequencing in the classroom. A child does not discover and start to use certain material one day, only to find that it doesn't show up again for a month. Field trips, books, songs, and activities can all be correlated to make it easy for the child to make connections, see relationships, to see the picture in the book "just like we saw at the farm."

Plans must be made for teachers, assistants, and volunteers to function at the position and in a way that will enable them to be most useful. For example, if a game variation requiring teacher-child interaction is planned, then plans must also be made for an adult who knows the procedure and how to handle the situation to be there.

5. Think in terms of areas of the room. This involves placement of various activities so they are properly supervised, placement of adults so they can give proper supervision, and arrangement of equipment and activities so that one activity does not interfere with anothe

With two teacher in the room, three or four activities requiring close supervision or teacher-child interaction would not be planned

for the same time. A new piece of equipment which required supervision until the children learned how to use it safely, such as the hammer and nail boards, would not be put out at the same time as fingerpainting and names. The ball-rolling, however, might be done later in the morning, when the hammer and nail boards and fingerpainting have been put away, some of the children are having juice, and some need a new activity as an orderly transition to group time. Such common-sense planning makes it easier for the child to know and do what is expected of him, and easier for the teacher to handle the activities in a calm, relaxed manner. If, for example, there are new books on the shelves, and the children are likely to ask to be read to, then a record player set up close by would almost certainly interfere with the reading. The teacher who is reading would be unable to read and supervise changing of the records too. She could, however, read to interested children and by making sure she sat facing into the room, supervise another nearby activity such as pegs and pegboards or puzzles.

With one or more paraprofessional people as assisting teachers, adults can be placed in "strategic positions" (Read, 1966) for supervising. A teacher should be close by a walking board placed on top of 3' high boxes for the first time. If for some reason she has to leave, another teacher should move to cover that area, or else the board shoul be removed.

Possible rough spots in the daily schedule can be anticipated and minimized with careful planning. For example, suppose the whole group is seated at the table for a birthday party and the next activity is a "story time" in a different part of the room. How are you going to get the children there with a minimum of confusion, and without their

losing interest in what comes next?

This type of planning involves the flow of children and activities from one area to another, and the transition from one activity to another. The experienced teacher plans this automatically, knowing that now "dress-ups" will stimulate play and the table that was in the area yesterday had better be moved to provide room; or that transition from juice to group time requires carefully chosen activities to prevent disorganization. Until a teacher has reached that point, planning helps.

6. Think in terms of the objectives of the program. The achievement of objectives is directly related to how explicitly they have been defined and how carefully the learning experiences have been developed to achieve them. It is planning that translates objectives into the hour by hour, day by day activities that achieve those objectives. Incidental or accidental learning is not enough. Whether the objective is a rather nebulous one, such as "improving the child's self-image," or a very specific one, such as learning the meaning of "and" and "or," the objective is far more likely to be achieved if it is planned for, the equipment is out, and teacher and assistant know what to do.

For example, one of the overall objectives of this program for environmentally deprived children is to increase language abilities. But all words are not equally important, so the objective can be narrowed somewhat to emphasizing those words that are basic tools for recognizing, describing, and thinking about the things around the chil Such words as "and" - "or," "is" - "is not," "with" - "without" are in this category. Once these have been defined, the teacher can see a possibility for enhancing the peanut butter and cracker snack that

the dietician has planned. For "seconds," let the children decide if they want their crackers "with" or "without" peanut butter. This is discussed, and plans made with assistants and volunteers on how it will be done. It might work this way:

> Each adult will sit at a table with five children. Each child wil have a napkin and a knife for spreading the peanut butter. The adult will put a "glob" of peanut butter on the cracker, and hand it to the child saying "Gary, here's a cracker *with* peanut butter for you." When he finishes his first cracker, ask "Do you want another cracker?" If he indicates "Yes," ask "Do you want your cracker *with* or *without* peanut butter?" holding up an example of each at the appropriate time. If the child answers, give him what he wants, saying, "Here's a cracker with (without) peanut butter." If he points to one or the other, give it to him, saying the same sentence (perhaps later in the year, when the children are more at ease, we could ask them twice, or in another way, trying harder to elicit a verbal response). If a child neither answers nor points, what then? Perhaps the child can be told, "Tell me," "Show me," or "Point to the cracker you want." Perhaps he just needs a little more time to decide, as did Gary. When he was asked if he wanted a cracker with or without peanut butter, he sat for a few moments with a puzzled look on his face, then smiled and said, "On!" This child got his "cracker with peanut butter *on* it." Focusing upon explicit objectives doesn't mean that perceptive and highly individual responses are not encouraged

7. Think in terms of the method or methods you are using. The teacher's philosophy about what and how young children should learn is reflected in the way the program is planned. The way the needs of the children are met, the way resources are used, the way available time is allocated, the way the components of the program go together and function in action constitute a method, or more likely, a combination of methods. For example, our approach to concept formation advocated in this book is inductive. That is, many experiences are provided from which the child can build a concept. In addition, the classroom should be an active, free flowing one with many choices of learning activities - none of which are mandatory.

These methods indicate that planning must provide:

1. many preliminary, informal experiences, available in a wide variety of situations in the art area, book corner, concept-formation area, and with the manipulative toys;
2. some teacher-child interaction, either individually or in a group, to provide the language or situation leading toward the formation of the concept;
3. perhaps a group time to consolidate, evaluate, or reinforce the concepts the child is building from individual and small group experiences; and
4. more informal experience, perhaps in a slightly different way, getting at the desired learning in a variety of ways with a variety of resources (we do not expect the child to learn something from one exposure).

Sometimes this planning may be quite simple, such as having the group time materials on the table or shelf for free exploration the next day.

Sometimes this planning may be quite complex, as when the teacher gives preliminary experiences with a certain concept, for example, that of geometric shape, which will, over a period of several months, be combined with other concepts (color, size relationships) in a way that is more meaningful and useful than any one of the concepts by itself.

On the following pages, two examples of schedules are given. Please keep in mind that:

1. These are given as *examples* only, and are not necessarily applicable, as given, to any particular school or group or children.

2. The approximate times given are quite flexible, and should flo freely to be responsive to the activities of the children. A mid-morning snack could be anytime from 10:00 - 10:30. If the children are served breakfast and lunch at school, there might not be a mid-morning snack. If many of the children are hungry in the morning, but no break fast is served, a substantial snack could be served as soon as the children arrive.

3. Although these schedules establish the general routines, the routines can, and should, be varied. Juice time is usually at a table with 4-6 children, but sometimes all the children are together for a birthday party, or for a special snack; sometimes they go to the store to buy a snack, then eat it in the yard; sometimes they have a short group time at the beginning of the morning to prepare jello or cookies which are eaten later.

THREE-HOUR SCHEDULE

Morning 8:45-11:45 *Afternoon 12:45-3:45*

8:45 a.m. - 10:30 a.m. *12:45 p.m. - 2:30 p.m.*

Free Choice Activities - such as;
Art work; painting, paste, crayon, etc.
Informal reading and looking at books, listening to records
Block play
Manipulative toys, puzzles, etc.
Language Master
Dress-ups
As children lose interest in equipment, child and/or teacher can put it away and put out something else.

10:20 a.m. - 10:40 a.m. *2:20 p.m. - 2:50 p.m.*

Snacks - Usually 4-6 children at a time,
As a child finishes, tell him "Go tell Elizabeth it is time for snacks." Transition time for children who are not having snacks. Plan to keep children occupied to avoid disorganization. Do this by what you provide for the child to do. Pick up blocks. A couple of children can help straighten the room, put most toys away. Records, high interest table toys, singing, and reading help this transition.

10:50 a.m. - 11:00 a.m. *2:50 p.m. - 3:00 p.m.*

Group Time
Most of the children in the quiet area. One teacher should stay with the children who are not interested in story time. Use quiet toys on the table in art area, (rubber puzzles, concentric circles and squares, clay, books). Other teachers should come to the group time and sit down with children.

11:00 a.m. *3:00 p.m.*

Outdoor Play (free choice activities with a variety of equipment - for both active and quiet play) or go for a walk - if able to be out. If unable to go outside, have free choice activities indoors, some with planned teacher-child interaction.
Clay or dough in art area
Lotto games
Cuisenaire rods
Records
Special help with manipulative toys (build towers, find "same shape, color, length")
Language Master
Counting frame and bar.
Active games, rhythms or records for those interested, such as "Walk a little,""Run a little"
In this part of the day, the children seem to need more assistance with their play, especially if they have to stay inside.

11:45 a.m. *3:45 p.m.*

As the parents come, *go to* the child, tell him quietly that it is time to go home or, if all children leave at once, let the children get coats on and ready to go home 3 or 4 at a time, come back to look at books or work puzzles while others go.

This schedule is very flexible, except that in the morning, snacks should be served *before* 10:30 a.m. to avoid ruining the child's appetite for lunch.

ALL DAY SCHEDULE POSSIBILITIES

(For activity suggestions see 3 hour schedule)

9:00 a.m. - 10:30 a.m.
Free Choice Activities

10:15 a.m. - 10:30 a.m.
Snacks

10:45 a.m. - 11:00 a.m.
Group Time

11:00 a.m. - 12:00 Noon
Outdoor Play until time to get ready for lunch. Wash up, one teacher supervises quiet time before lunch. Children may join as they finish in the bathroom (records, music, puzzles).

12:00 Noon
Lunch

Rest. This should be optional, or open-ended so that restless children can be allowed to go on to other things without disturbing those who need rest. As the children get up, they can go outside to play, or to a quiet activity in the same room.

2:20 p.m. - 2:40 p.m.
Snacks (if served)

2:40 p.m. - 2:45 p.m.
Preparation to go home, (art paper given to children, wraps on)

2:45 p.m.
Children leave

1. Notice the long periods of uninterrupted time. The children can come in, go directly to work, and work in their own way and at their own speed until time for snacks. Since the child's activities have to be interrupted if he is going to have a snack, this is a logical time for an organized activity, if there is to be one. The children can then go back to their free choice activities. There is no reason the organized activity, or group time, could not be at another time, but the fewer interruptions in the child's work, the better.

2. Notice that quiet play does not have to be teacher-directed or organized. Quiet activities such as looking at books, Cuisenaire rods, Lotto games, puzzles, and so forth can provide the child with a chance to pace him elf, but still give him a choice of how to do it.

3. Notice that outdoor play is not restricted to large equipment, or large muscle activities. There is provision made for less active play as well as vigorous physical activity. Almost any table toy or art work can be taken outside. Outdoor play should be a learning experience, too, and should not be thought of as simply a way to dissipate pent-up tensions and energies in purposeless activity.

On the following pages some specific examples of planning that would fit into the suggested three hour schedule will be given. As these are discussed, please keep in mind that:

1. These are given as examples only, and are not necessarily applicable, as given, to any particular school or group of children.

2. The organization of the plan is one that evolved for the convenience of the teachers in the New Nursery School, and could just as well be organized in another way. A teacher might prefer to organize around areas of the room, or the objectives of the school. Any form of organization that works for the teacher and assistant is acceptable.

3. The plans are quite flexible and subject to revision or complete change. The weather, impromptu events such as roadgraders workin outside, the "mood" of the day, interests of the children or of a particular child are a few of the many things that can, and should, result in revision of planned activities.

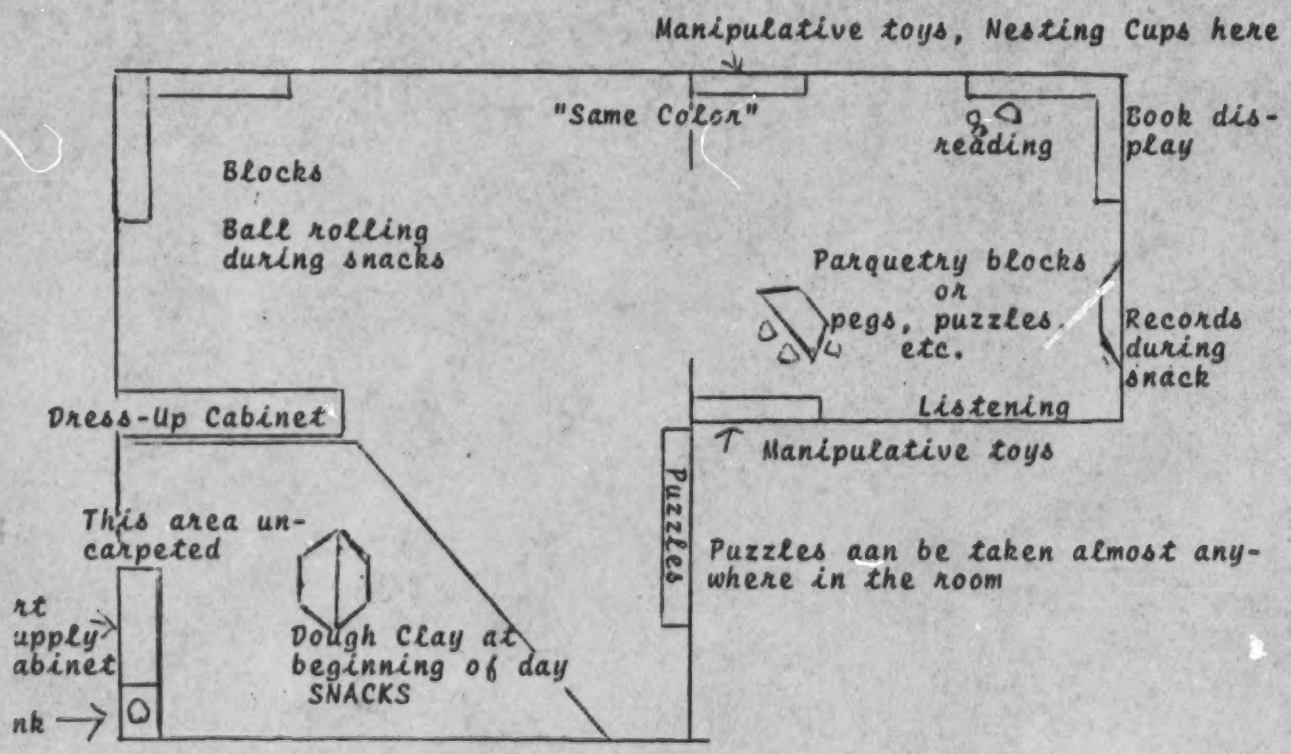
4. The listing of equipment and activities are quite brief, with only as much information given as would be necessary for the teacher and assistants who are already familiar with the program. For elaboration, refer to the appropriate sections elsewhere in this book, such as, The Dress-Up Area and Use of the Language-Master.

5. The activities listed under "Free Choice Activities" are not the only ones available to the children, but they are the ones that will, other things being equal, be put out on the table or floor for emphasis. The child is free to play with them, or he may go to the shelves at the same time, however. They are selected to provide a certain learning situation, and are rotated to keep interest high.

6. The items listed under "Free Choice Activities" would not be

placed out on the tables or floor all at once, but would be introduced approximately in chronological order. The group might never get down to puzzles, or someone might see the new puzzle right away, push aside the parquetry blocks, and generate an interest in puzzles that would have several children working puzzles all morning.

7. The areas for these activities are not specified on the plans, although they might well be. They would fit into the room about in this fashion.



For more information on the physical facilities and how they can be planned for, see the section "Physical Facilities."

Sample Lesson Plan For Approximately A Month to Two Months After School Starts

Concepts Emphasized:

1. Seeing the relationship between a real object, a picture of the object, and a story about the object.
2. Colors - yellow, white
3. "Same" color, with color squares

Notes:

1. Picture of gingerbread man and gingerbread man puzzle in concep' formation area
2. Put up a couple of yellow fingerpaint papers from yesterday

Free Choice Activities:

1. Dough Clay - add yellow food coloring to the white dough made last week (volunteer)
2. Blocks - teacher near until play is well started
3. Nesting cups - put on shelf ordered from largest to smallest
4. Parquetry blocks - first pattern boards
5. "Same color" squares. If no interest shown, leave on floor for children to stack, sort or pattern on their own.
6. Puzzles - add gingerbread man puzzle
7. Informal reading - new books including Gingerbread Man
8. Snack transition time - listen to records (remember to ask Reno if he wants a turn to hold the book) -- Ball rolling in block area for those who do not want to listen, Song -"Wendy, roll the red ball, Roll the ball to Becky." (MacCarteney, 1937)
9. Learning booth activities

Snack Time:

Gingerbread Man, apple juice. Make correlation with picture on bulletin board, gingerbread man puzzle, and book in the reading roo

Story Time:

"Clap your Hands in Time to the Music" - to gather group
The Gingerbread Man - story record
"Cathy Aragon, You May Go Out" Tune: Mulberry Bush

Outdoors:

1. All large equipment out
2. Put 2 inch balance board between 1 foot high boxes
3. Water play - syringes, meat basters, plastic funnels, pitchers, detergent bottles
4. "Little Gray Ponies" with interested children
5. Workbench out - hammer and nails

If Unable to Go Outside:

1. Crayons on art table
2. Easiest color lotto, start second sequence
3. Record or flannel board story of Gingerbread Man

Sample Lesson Plan For Approximately The Last Week or Two of School

Concepts Emphasized:

1. Color
2. Number
3. Shape
4. Grouping
5. Opposites
6. Growing
7. Relative Location
8. "Same" - "Not the Same (or different)" size, color, shape, length, sound, with various toys.

Art:

Spot paint, dark green, light green paint. Choice of circle, square or rectangle for painting.

Free Choice Activities:

1. Color lotto - Hard Discriminations: Give only verbal clues to those children who are ready. That is, just say, "Find a *square* which is *red*." Do not hold up a referent.
2. Puzzles - Play "Which piece is missing."
3. Attribute blocks - a. Blindfold children. Put one piece in each child's hand, say, "Hand me the circle" or "square." b. Put larger and smaller piece of same shape, say "Hand me the larger circle," or "The smaller triangle." c. Put a piece in child's hand, say, "Tell me what shape block I put in your hand."
4. Cuisenaire Rods - a. Patterns b. Longer; shorter c. Counting
5. Language-Master, relative location. Adult there; have the children who want to go place objects "between," "behind," etc. as cards show.
6. Color cubes, puzzles, attribute blocks, and other appropriate toys, "Which one doesn't belong in this group?" Also "How many cubes (beads, blocks) in this group?"
7. Transition - Action records, "My Playful Scarf," "Rainy Day."
8. Learning booth activities

Snack Time:

Choice of crackers shaped like a triangle, square or circle.

Story Time:

"Hokey-Pokey" to gather group, then "My Arms Go Up, My Arms Come Down."
Twister Game: Red, yellow, blue, green circles on a white background "Go stand on (beside, outside) red circle; between red and yellow circle; in a yellow *and* red circle; in a yellow *or* red circle. To end, have each child stand on different color circles, say, "Where is Raymond, Where is Raymond?" As he answers, "Here I am, here I am," sing, "You may go outside now." Tune: Thumbkin

Outdoors:

1. Water Play - add green food coloring
2. 2 inch balance board between high steps (teacher here)
3. Rearrange equipment to provide challenge
4. Jumping rope - "Do you want to go *over* or *under* the rope?"
5. Tub of water, children experiment with things that *sink*, things that *float*.
6. Books on porch steps (teacher near)

The first lesson plan is one that might have been prepared for a month to two months after school began.

The free choice activities are fairly simple. The group time is short with high interest materials.

The "Gingerbread Man" puzzle is a good intermediate puzzle, but the children probably don't know what a gingerbread man is, so provision is made for them to learn. A more advanced group could, if they had an oven available, make and bake gingerbread men.

The children are working on learning names through the ball rolling game.

The 2" balance board has been mastered by most of the children, so it is placed on boxes to make it higher and more challenging.

The lesson plan anticipates the coming winter months; the children are learning how to play an active game which will be used indoors on days the children cannot get out. The song is one which also helps the children learn to follow directions.

The second lesson plan is one that might be used near the end of a nine month school period. Many of the activities listed here signify the achievement of specific objectives, such as being able to point to something that is red when the word "red" is heard or being able to "Hand me the larger circle." Other requisites, which are not so specific, are there between the lines, that is, most of the children are able to speak out ("Where is Raymond?" "Here I am"), even if the speech requires considerable interpretation. Physical skills have advanced and so have social ones, as the children take turns playing "My Playful Scarf."

The number and complexity of the concepts emphasized has increased.

Some of the same concepts that were emphasized at the beginning of the year are still emphasized, but in a refined form. For example, color has been extended to light green and dark green, and its is being used in combinatinn with the shape of the paper offered.

The number of activities offered during the day has increased and the nature of them has changed. The activities listed are in addition to those toys which are in the room most of the time, such as books, blocks, dressups, and certain manipulative toys. At the beginning of the year puzzles, such as the gingerbread man, were there for the children just to work - to perceive the spatial relationships and fit the pieces together. At the end of the year the same puzzles might be out, but being used in a different, and more abstract way, perhaps to play "Which one doesn't belong in this group?", or "Which piece is missing?"

More teacher-child interaction is offered, but the children are still free to play or not to play, as their interests and capabilities direct.

Snack time is still used as a learning situation, as the children choose, and hopefully, say whether they want a cracker shaped like a circle, square, or triangle.

The same techniques of pulling the children toward the group time, having the group time itself be active and interesting, and providing an orderly transition to the next activity, are used. But the songs used and activities done are more complex and abstract.

A transition activity (or activities) is planned that requires the child to listen closely and to follow directions, and also recognizes his increasing ability to operate in the group. Both "My Playful Scarf" and "Rainy Day" require considerable self-discipline, control,

and consideration of other children in order to be satisfactorily executed. But not all children are expected to participate. The pegs and pegboard with rubber bands for outlining shapes are provided for them - or they may choose another quiet activity.

The group time uses two attributes of objects (color and shape), plus the added problem of *relationship* among the various objects. It is not the most complex or abstract activity that the children can do, but is really quite a challenge for pre-first grade children.

Outdoor play has undergone the same gradual transition. The 2" balance board is now placed between the high steps. Concepts that have been worked on indoors are extended to other situations outside, such as "over-under," "sink-float."

These lesson plans have been given as examples *only*, examples of one way a teacher might go about organizing the daily program. Each teacher or group of teachers should plan the organization that best suits them and their situation. The objectives may vary considerably from group to group and child to child - and the objectives and plans must be tailored to fit the abilities and the needs of the group. If children already know the meanings of "between," "in front of," and "behind," there is no point in providing many experiences to help them grasp these meanings. Informal and formal evaluation can help define objectives. Other sections of this book will be concerned with evaluation.

The objectives of the school, defined in terms of the abilities and needs of environmentally deprived children, and put into effect within the context of a responsive, active, classroom where self-motivated, self-pacing, self-correcting exploration, and meaningful discovery are

encouraged, form the "how" of planning, or the process goals. The same objectives of the school, defined in terms of the abilities and needs of particular children, form the daily "what" of planning, or content goals.

If the daily and yearly program is to meet the varying abilities and needs of children, it cannot be laid out on a yearly basis. Planning must be more immediate to be responsive to the pace and interests of the group. But planning on an hourly or daily basis alone is likely to lose sight on long range objectives.

Perhaps a workable plan is to have a general outline of the year, then weekly or bi-weekly specific plans, which are filled in with greater detail as a given day approaches. Even these should be responsive to the interests of the children. If, even with new books on the self, the children prefer to listen over and over again to a record which caught their fancy yesterday, they should be allowed to do so. If not everyone got a turn to paint, and interest was still high, then the easel should be out again the next day, even if the plans had called for something else. Perhaps both painting and the other art activity could be provided. If a certain activity or toy proves far beyond the children's capabilities, then the wise thing to do is to put it away for a few weeks, even if it is on the lesson plans for the next four days.

Guiding all the flexibility and willingness to change is a sense of direction, a constant awareness of what is to be accomplished. This does not imply pressure and tension in the classroom. On the contrary, the careful planning and sense of direction allows the teacher to relax secure in the knowledge that enough provision has been made for learn-

ing a particular concept that he need not worry if the children apparently lack interest in a certain activity today. The concept will show up again tomorrow in a different way, which may arouse the desired interest.

Focusing upon long range and specific objectives of the program does not mean excluding the special events and emphases which add interest, life, and variety to the early childhood classroom. The animals, field trips, nature study, seasonal and holiday interests should all be included - but included in such a way that they help achieve the objectives of the school, rather than being the total curriculum, or set apart from the curriculum.

Animals can form a useful category; color, size, and "feel" are discussed, the relationship with a picture on the wall or in a book is discovered. Holidays can become a time to introduce new colors -- orange and black for Halloween, or shades and tints of pink and green for Easter. Overly ambitious "craft" projects, which the adults frequently end up doing, should be abandoned for something the child himself can do and learn from. A Christmas card, made by the child, with a message dictated to the teacher, sealed, stamped, and mailed to parents, becomes a meaningful learning experience.

Some teachers think of these special events or emphases as "themes which can be used to guide the selection of some, but not all of the books, songs, fingerplays, bulletin boards, art, and activities. This has the added advantage of grouping the resources used so that the child can see the relationship.

The book about growing bigger, *The Very Little Girl, or The Very Little Boy* (Krasilovsky 1953, 1962), is combined with an action game,

"When I Was One Year Old" (MacCarteney, 1937), and another song about growing, "All By Myself" (Westminster, 1935). These are used on the same day the children draw on paper "as long as you are tall" (cut from a roll).

Some appropriate "themes" that could be used during the year might be:

1. Growing and families
2. Fall time - emphasis on food and its observable characteristics
3. Halloween
4. The Farm
5. Thanksgiving (short; tied in with food - leave the Pilgrims for the first and second grade teachers)
6. Christmas
7. Winter
8. People in the community
9. Animals
10. Springtime
11. Growing

(References for these "themes" are given elsewhere)

Interwoven with these themes are the other learnings that are to be taking place, such as, color, size, shape, number, how to make choices, how to say his name out loud, how to take turns, respect his and the other person's rights, and the many other objectives of the classroom.

Themes that are suitable, such as growing, are emphasized again throughout the year as the children become ready for more advanced stories and activities, as are the other learning materials provided for the child. Doing this helps the child maintain the learning he has done, provides some memory training, as the children remember the songs they learned last week or month, and helps keep interest high. Songs and stories about Winter every day for two weeks would probably

be boring to the child. Winter time stories 2 or 3 days a week, alternated with activities leading to the concept of geometric shape, color or number., would provide continuity, and still keep interest high.

Each teacher must work out the plans to suit her interests and capabilities, the children's interests and needs, and available resources. For example, emphasis on seasonal changes where they are slight or non-existent would be meaningless. Urban children might better visit the harbor, train station, or zoo than a farm.

Therefore, planning returns again to the teacher, who must know the children, the resources, the objectives, and have a philosophy or method for bringing the children and the resources together in a way that will achieve the desired objectives.

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Oralie McAfee

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AIDES, PARENTS AND VOLUNTEERS IN THE CLASSROOM

Among the most important of the resources available for classroom use are assistants, aides, parents, and volunteers. How these people are incorporated into the classroom situation can make a real difference in the number and types of learning situations available to the child.

A program such as the one we are suggesting in this book assumes the presence in the classroom of two adults to approximately fifteen children. In most cases one of these adults will be a trained teacher and the other a nonprofessional aide or volunteer. Either or both of these may be a parent of one of the children in the room. The aide will more often than not be without formal training and have a high school education or less. To take full advantage of an aide or volunteer takes time, patience, understanding, and much thought and planning. A teacher must know what she is doing and how she is going to do it before she can communicate it to a nonprofessional.

It should be emphasized that we are not thinking of an aide as someone to take roll, run off stencils, or assist in cleaning, important as those tasks may be. We are thinking of an aide as someone who is, in many ways, an extension of the teacher, someone who works directly with the children, actively participating in the learning situations arranged by the teacher. She may play a lotto game with a group of children, noting their progress to help decide when they are ready for the next sequence. She may sit at a table where the children are engaged in free play with

Cuisenaire rods, and at an appropriate time, request, "Find a rod which is longer than this one . . . or shorter . . . or the same length."

She may work with a group of language deficient children to help them with the aid of concrete materials, learn the concepts of "same" and "different."

From what we have just said, it is obvious that using an aide in this way requires preparation and organization on the part of the teacher. This preparation and organization does not mean rigidity and regimentation. On the contrary, they give a structure, a framework, within which the teacher, teacher's aide, volunteer, and the children have a great deal of freedom and flexibility.

First of all, the head teacher must work out for herself and put in usable form her own method of teaching, the way she works with children, speaks to them, gets them to do the things she wants them to do with a minimum of tension between teacher and child. This involves her thinking about how children learn, her image of the teacher-pupil relationships, and the importance or relative lack of importance of certain aspects of the program.

Consistency is vitally important among all the adults in a classroom so it is up to the teacher to communicate to the aide the way she puts theory into action with very non-theoretical children. For example, the teacher can show the aide the difference between giving a child a choice when he really has a choice ("Do you want a turn to paint now?") and when he doesn't ("Don't you want to put on your coat? It's snowing.") For further examples of the type of guide that will maintain consistency and help the aide know what the teacher wants done, see the section on

classroom management and control and language guides for teachers of young children.

It is not demeaning to the other person's intelligence or initiativ to spell out in detail how the teacher wants things done--on the contrar it is very helpful. Teachers are often inclined to assume far too much knowledge on the part of someone assisting and to expect them to "see" what needs to be done.

Although the teacher will go over general procedures before the aid or volunteer starts to work, the aide will need help in implementing them, with many diplomatic reminders. Much of this has to be personal, but a bulletin board for aides and the teacher can be helpful.

The teacher should post a tentative schedule, guides for working with the children, techniques for certain learning games that may have been recently introduced and general rules--what toys stay on the tables what on the floor, what behavior is considered "out of bounds." A chart giving the correct manuscript form for letters should be displayed, and perhaps each child's name spelled correctly in manuscript.

A bulletin board such as this has many virtues. It is impersonal. If an aide is doing something wrong, she can be referred to an appropria part of the bulletin board. It is there all the time, so that if an aid forgets, she can refer to the bulletin board without having to ask the teacher.

In order to write down procedures for an aide to follow, the teach must work out in detail the methods and techniques she wants used. If new equipment or material is introduced in the room, for example, the teacher and aide must know the purpose of the equipment and how they ar

to work with it. Procedures and expectations will doubtless be revised as the children use it, but there must be a place to start. Probably a trained teacher would be able to get along without working out definite procedures, simply by improvising techniques and reactions as she worked with the children, but she cannot expect an aide to do this.

For example, if the teacher wants the children to learn the concept "same" and plans to do it by playing games where the children find objects that are the "same color" or "same size" or "same shape" as the object she has, the aide playing the game the next day must use the same terminology. If she says something such as "Find the one that matches this," the children will probably do it, but they will not be learning about "same."

After a teacher has worked out material such as this and gone over it with her aide, she can fully understand the story quoted by Jerome Bruner in THE PROCESS OF EDUCATION (1960).

> "Teaching is a superb way of learning. There is a beautiful story about a distinguished college teacher of physics. He reports introducing an advanced class to the quantum theory: 'I went through it once and looked up only to find the class full of blank faces--they had obviously not understood. I went through it a second time and they still did not understand it. And so I went through it a third time, and that time I understood it!' "

Aides should be hired to arrive long enough before school starts so that they are ready to start work when the children come. This means they come early enough for the teacher to go over plans for the day, talk about problems, and give instructions. Aides should be expected to stay after the children leave, not only to help clean up, but also for a short evaluation session. "What was good; what was not so good; what are we going to do about Pete?" This evaluation and discussion is very importa

What has happened should be discussed before the immediacy of the day has passed. This is also the place for a word of praise for the aide and volunteer.

Volunteers should have enough orientation to know what is expected of them, and how they are expected to fit into the daily program. Makeing sure the volunteer has something to do and feels useful and needed is a part of the teacher's job. For instance, if the volunteer is expected to spend some time reading to interested children, the teacher should have some new books on the shelf so that interest in reading is stimulated.

More and more parents are being invited into early childhood classrooms--not as visitors alone, but as participants. In some schools their participation is a requirement. If the parent is in a classroom other than the one his own child is in, there will be few problems. If however, the parent is in the same room with his child, there will be special problems which will have to be diplomatically worked out. Some of the special problems that may arise are:

1. The child may misbehave on the day his parent is there.
   A usually mild mannered easy going girl may throw a tantrum when her very own mother tells her she will have to wait until another child finishes before she can paint.
   A rather defiantly masculine five year old may dissolve in tears when his mother enforces rules which are "standard operating procedures" in the classroom.

2. The child may cry and cling to his parent, refusing to leave or be left, no matter how happily he usually plays. The parent, embarrassed, may urge the child to go play--which only makes matters worse.

3. The parent may be unable to try to be objective about the child's behavior in the group situation. He may either be unable to guide the child into acceptable procedures or--and this is far more likely--he may try to apply too much pressure to have the child do as the other children are doing.

Of course, the nature of the parent-child relationship is such that real objectivity is impossible. The emotional ties that give strength to this relationship also prevent true objectivity. The teacher should recognize this, and not only accept it but support it.

Many of these same problems arise on days the parent is visiting. If both teacher and parent expect and understand this, such difficulties will be easier for all concerned.

Let classroom "limits" give a little for a child on the day his parent is there, as long as other children are not being hurt. Let him sit beside his parent during juice, or be a special helper. Gradually the child will become accustomed to having his parent be in the classroom, and problems will lessen.

Parent participation in the classroom offers many benefits to parent, teacher, and child.

These parents have a greater understanding and appreciation of their own child--his capabilities and limitations, and the way he operat in a group situation. The "that boy's a devil" parents see that their child isn't so bad after all. The "Sherry never does that at home" parents have an opportunity to see their children a little more realisti ally.

Parents participating in the classroom have an opportunity to learn methods of working with children which may be more effective than the ones they have been using. Far more effective than group discussions concerning constructive methods of child guidance is the seeing and

doing of constructive methods of talking with and guiding young children.

The teacher gains an insight into the parent-child relationship that she can get no other way. This insight can help the teacher understand and guide the child more effectively and will enable her to speak with knowledge and understanding when talking with the parent. All too often teachers infer certain parental behavior or a certain parent-child relationship on the basis of a superficial analysis of the child's behavior.

Having the parent as an occasional helper in the classroom will help the teacher think of them in a more generous--and realistic--way.

Much has been written about using aides and volunteers for routine tasks, to lighten the teacher's work load. In many ways, however, effectively using teacher assistants means more work for the teacher, but this work is on the level of planning, directing, and evaluating. And is worth it, for the advantages of having two adults or more in the classroom are many. (1) The teacher is able to work more effectively. Her class can operate more flexibly. She can begin to think beyond the class as a "group," or two or three "groups," to offering the kind of learning experiences that should be taking place, that is, the presentin of a learning situation, a problem, an idea, or a challenge to a child. Granted, the classroom won't be quiet or orderly, but you will like what is going on.

(2) A teacher's aide is frequently fresh and enthusiastic. The childre and the head teacher are likely to respond to this with their own enthusiasm.

(3) Frequently one child, on a bad day, can disrupt the whole classroom so that nobody can learn. Here the aide can give special help to this child, if need be, so that the rest of the room can proceed with their own interests.

(4) Many good ideas can come from putting two minds to work on a problem. This other person or persons in the classroom will have many things to contribute.

(5) There can be more freedom in the classroom. Children can move about the room using instructional materials, manipulative toys and games in a way more suited to their age level. The class is more informal, less regimented: the child can work at what he is interested in at his own pace.

(6) Children whose primary language is one other than the school's can be helped by an aide who is relatively proficient in both the dialect and standard English.

However, all these advantages accrue only in the classroom where the teacher has planned for them. They do not occur automatically.

As the adults in the classroom work closely together over a period of time, they build up rapport, an understanding that can result in team teaching at its best. Here you have two or more adults who can guide a group of children, sharing responsibilities for the successful operation of the program, many times communicating what needs to be done with no more than an exchange of glances.

It is only fair to admit that there are also disadvantages in having other adults in the classroom sharing in the educational program in addition to the careful planning that is necessary to take advantage of them.

First, there may be personality conflicts which must be resolved.

Second, there may be a problem with authority. Although the teacher supports and gives other personnel as much autonomy as possible, the children know very well who is the head teacher. There may be times when the teacher will have to guide other personnel to help avoid an unnecessary control problem, or to offer a solution to a management situation which is deteriorating. For example, if two boys are about to come to blows, and the assistant has tried everything she can think of, the teacher can sometimes offer a solution. "Joe, you can have a turn at the workbench now." The trained and experienced teacher cannot abandon other adults, who may have neither the training nor experience to guide a group of children.

Third, the teacher, constantly being observed, has to learn to be a bit philosophical about her abilities. The aide gets to know what really goes on in the classroom. He can see how far the reality of what we are able to do is from the theory of what we are supposed to do. He can see where all our theoretical psychology about child development, learning theories, and educational procedures may break down under the pressures of the classroom situation. The image of the infallible teach must give way to the more realistic picture of two adults cooperating to create a learning environment for the children.

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Glen Nimnicht
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HOW TO CONSTRUCT A LEARNING EPISODE

A suitable curriculum for early childhood education cannot be contained in a workbook, textbook, or even a guide. This is true for children from every background, but is especially true for disadvantaged children.

The children have gaps in knowledge so great, and often so unexpected, that there is no guide that even begins to suggest how to meet them where they are. Their language, perceptual and conceptual abilities are sometimes so far below so-called "norms" that few people have even begun to think in such elementary terms. The result can be that even in the best pre-kindergarten programs we are assuming knowledge that the children do not have.

Teachers are incessantly encouraged to "meet the child where he is," but given very little guidance in how to do so. The development of "learning episodes" -- short, fairly specific, suggestions for helping a child learn a given skill or concept -- came about to give some of that guidance.

Certainly this is not the only way, nor necessarily the best way, for children to learn a given concept. The episodes may not have applicability to a particular group of children at all, in which case they should not be used.

Perhaps the episodes can be thought of as a method of solving a problem -- how to meet a disadvantaged child where he is. The method

will most certainly be improved upon. It may be discarded when and if a better solution is found. But it does give a place to start, a suggestion of a way a classroom teacher might begin preparing materials to supplement, complement, or go beyond the curriculum guides which are prepared for "children," not "a child" or "this child."

The teacher reading about intellectual or perceptual objectives appropriate to young children, will find one something like the following statement in almost every list: "Increase the child's ability to distinguish differences and recognize similarities." Sometimes the objective is worded differently -- "perceive fine likenesses and differences," or "discimination practice." There is general agreement, at any rate, that this is a worthwhile objective for young children.

So, being a conscientious teacher, she tries to incorporate into her classroom some activities to achieve that objective. The children had been on trips to the train station, the airport, and ridden en a city bus; they had played with toy trains, planes, cars, and busses. One day when all the vehicles were parked in a "garage" made of blocks, the teacher tried to elicit from the drivers an answer to "How are all those things alike?" . . . "How are they the same?" Finally Clarence picked up the car and said, "We got a car," and drove off.

Another day, she watched a child pick out red pegs to fill his peg board. Seizing the opportunity, she suggested to Ruth, who was watching, that she "Find the pegs that are like this for your peg board," and held up a green peg. Ruth started working, carefully putting in an orange peg, a yellow peg, then green, red, orange, purple, and so on.

Trying again, this time on the basis of functions, the teacher

got a cup and glass, a fork and spoon, and a collection of children's clothing, held up and identified each piece, then picked out two that "went together" and asked, "How are these alike?" How are they the same?" This time George, after a couple of wrong guesses, "caught on" to the idea of the pants and shirt, "You can wear 'em." Having gotten the idea, the other children were able to supply some answers, but they couldn't see any differences.

The teacher then realized that the problem she was presenting to the children was not only much to difficult, they didn't know what she was talking about when she said "alike," "same," and "different." Could this be? The children's English, though sub-standard in vocabulary, emunciation, and syntax, was adequate for most purposes. Could their comprehension of such fairly abstract words as "same" and "alike" really be that poor?

Evidence to substantiate this suspicion came from several sources.

Some of the newer elementary science materials spend much time developing the child's ability to describe, in accurate words, what he sees. Such simple words as "over," "under," and "on top of," are emphasized, even though the curriculum is not designed for disadvantaged children. If scientists think adequate comprehension of the meaning of over and under has not achieved by older children, then perhaps the children in her class *didn't* comprehend the meaning of "alike" or "same" (Elementary School Science Project).

A sensitive teacher in Manhattan Vocational and Technical High School deplored the evident incomprehension of words that hampered the child from the slums. "He observed that in math classes they could not learn the uses of sine, cosine, and tangent functions because they

did not know the meaning of a much simpler word, "opposite," (Tebbel, p. 72).

Discussions with other teachers confirmed the suspicion. One said, "I don't think some of my fifth graders know what is meant by 'same' and 'different'."

Perhaps the concept was too difficult for young children. But a quick check of kindergarten and first grade school materials revealed instructions such as "Draw a circle around the tree that is like the one on the left." or "Find something else that is the same." or "Mark the one that is different."

All of these materials assumed prior knowledge of the meaning of the words, knowledge that the children in her class, at least, did not have.

Certainly here was an obvious need, with little or no guidance available from traditional materials. In such a situation the teacher must develop the material and methods, but where to start?

Is the concept a useful and important one? Is it worth spending some time and effort to develop? Yes, it is used constantly in comparison and discrimination.

Is the concept one which could be made simple, specific, and small enough to provide the disadvantaged child a place to start? Well, perhaps. Many of the workbook exercises had seemed quite vague, requiring the child to induce the basis for the likeness and difference, as the teacher had tried to do with the shirt and pants. Some were quite abstract, using stylized pictures or line drawings which required the child to associate a line drawing of a tree with a real tree. Some of the discriminations were on functions, some on size,

some on other characteristics, but for the most part the bases were left unspecified. Would it be easier to specify the basis of comparison, perhaps color or size -- something the children could actually see and compare, rather than having to draw upon previous experience?

It was at this point that the teacher started experimenting, trying out her ideas informally with the children to see what she could develop.

Three other principles relevant to the formation of clear and complete concepts seemed to be applicable.

1. Children need many experiences with the specific examples that combine to form a concept or idea. Be inductive -- give them the experiences that will lead them to discover the concept.
2. Children learn best through materials they can put together, take apart, feel, shake, taste, stack, sort, and listen to -- as well as look at and mark on. So saturate the environment, over a period of time, with materials for forming the concept.
3. Use careful language to give the child words to express the concepts. Although "a concept is not a word . . . words are a greater help than other kinds of symbols in building up the understanding which we call a concept" (Russell, p. 118).

The question of the language is difficult. There seemed to be so many terms used:

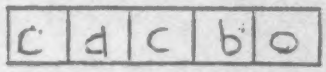
alike - different
like - unlike
similar - dissimilar
similarities - differences
identical - not identical

same - different

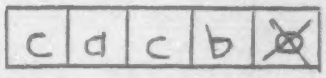
same - not the same

Certainly the children could not be expected to learn all these; many of them had subtleties of meaning that would make the formation of a clear concept quite difficult.

Two things could be "alike" or "like" for example, when they only resembled each other, or were similar in some characteristic. Two wood blocks of the same color, but differing in size are "alike," but they are not the same size. Pink and red are similar, but they are not the same color. The shirt and pants have a similar function; are they "the same" or "alike?" The letters C and O, and the numerals 1 and 7 are similar and alike, but they are certainly not "the same." If a child were given the following grouping of leeters



and instructed to mark a letter that is like the one on the left, would he be right or wrong if he marked it as follows?



"Identical" might work, and is used in a few of the newer written materials, but only rarely in spoken language.

"Same" seemed to offer the best possibilities. If tied to a characteristic of an object, same color, same shape, same size, same length, and so on, children might not be confused by the variety of interpretations possible with "similar" and "alike."

What word should be used to signify that an object was *not the*

same size (or color or shape) *as* another? *Different* it would have to be, but again with the characteristic that made the object *different from* another specified. That is, a *different color, different length,* or *different shape from* another object.

In the classroom experimentation the teacher had been conducting to clarify her thinking and explore the possibilities of setting up learning situations, she had noticed that the children seemed to grasp the idea of "same" easier than "different." Here would be the place to start then, using easily identified characteristics of familiar toys. "Max, your pegs are the *same color as* Shirley's." "George, find another gear which is the *same color as* this gear. . . No, that is *not the same color as* this gear."

Perhaps if the children knew what "same as" meant, "not the same as" could be used as a bridge to help them understand the meaning of "different," or "different from."

The materials available in the room did not seem adequate for the learning experiences that seemed to be indicated. What homemade materials could be devised?

As the experimenting and revising went on, the following materials and suggestions for using them evolved.

Suitable instructional materials can be obtained and cut to size at any lumber yard. Paint four sets of 3" by 3" hardboard squares different colors. Start with 6 or 8 colors that are easily distinguished from each other, perhaps red, yellow, blue, green, white, and black. After the children have had several days to play with the squares, building, sorting, laying out patterns, and stacking, a teacher can help an interested group sort the squares into sets with

each set having one of each color. She can then hold up a square and say, "Find a square that is the same color as this square." As the child finds a square that he thinks is the same color, he can compare it with the one the teacher is holding and make his decision about whether or not he has the right color. If he cannot decide, the teacher can say, "No, that is not the same color as this square," or "Yes, that is the same color as this square." If he is correct in his decision, the teacher can say, "That's right, that square is the same color as this square."

As the children become adept at finding the square that is the same color as the original, other colors can be added to keep interest high and to make the game more difficult. Gradually add gray, light blue, light green, turquoise, pink, and orange. It is not necessary that the child learn the names of these colors. In fact, it is preferable to omit all mention of color names except as they come up incidentally. Keep in mind the purpose of the equipment, which is, at this time, to teacher the child the concepts "same" and "not the same."

Four sets of hardboard squares, graduated in size by 1/4" steps from 4" down to 2" squares can be used to help the children grasp the idea of "same size." These squares should be presented for free play first, and should include only the 1/2" gradations: that is, 2", 2 1/2", 3", 3 1/2", and 4". At an appropriate time, a teacher can hold up one of the squares and say, "Find a square which is the same size as this square."

Again, the child can compare his selection with the one the teacher holds up, and find out for himself if he judged accurately. As the children become proficient in judging the 1/2" gradations, the other

squares can be added to make the necessary discrimination even finer. For the convenience of sorting, each set can be marked with a numeral or letter on the back of each square.

Four sets of dowel rods, cut in graduated sizes by 1/2" steps from 5" to 10" in length can be used to help the children grasp the idea of "same length." Initial presentation should be of the 1" gradations only. After the children have had a chance to become familiar with the rods through free play, a teacher can say, "Find a rod which is the same length as the rod," as she holds up one. The child has his own set of rods in a tray (for the convenience of sorting, each set can be marked with a numeral or letter on the end of each rod). He selects from his tray the rod he thinks is the same length as the oringinal, compares it with the teacher's and decides whether or not it is "the same length" or "not the same length." The in between rods can be added as the children need more challenge.

There are many other opportunities for the casual use of the words "same" and "not the same" to help maintain the concept and extend it to other situations,

"Bring all the blocks that are the *same length as* this block."

"All the children walk in the *same direction as* Nita is walking."

"That letter is the *same shape as* this one."

Different textures of cloth can be used to "find a piece of cloth that *feels the same as* this one."

Suitable manipulative toys can also be used to reinforce these concepts and to test to find out if the child is able to use the concept in a variety of situations. For example, pegs and discs can be used for a game "find the same color." Cuisenaire rods and blocks can

be used for "find the same shape." As games are developed, be sure that "same" is tied to a particular characteristic. Avoid such directions as "find a peg that is the same as this one." Does that mean color, length, shape, or what? If a child proudly shows you the design he has made on a hammer board and says "They're all the same," you can work toward refinement of his observation and description by echoing, "Yes, they are all the same shape" . . . "same color" . . . "same length," or whatever characteristic is appropriate at that time.

After the child is secure in his knowledge of "same" related to a particular characteristic, the teacher can change the games by saying, "Find a rod which is *not the same length as* this one." As the child compares his choice with the teacher's example, she can confirm his decision (if he is correct), and increase his vocabulary by saying, "That is *not the same length;* it is a different length from this rod." The next step, of course, is to use the word "different" in the instruction. Say, "Find a rod which is a *different length from* this rod."

One portion of the above material was put into a format which teachers could use. It gives a specific *purpose*, the necessary *materials*, and suggested *procedures* -- including the language that seems most appropriate. Since *evaluation* is built in, a separate section for that is not included. Each step in the development - *same as, not the same as, different from,*- is treated as a learning episode to keep the focus specific and manageable. Training Unit II, of the NDEA Teacher Training Program, gives one example of how this might have been done.

Not all learning episodes would, or should, develop in this way. This is only an example of how one *might be* developed.

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April, 1968

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- Learning Episode C - Objects in Box; child identify by touch
- Learning Episode D - Alphabet Board

TRAINING UNIT V

Introduction - Language Development:
- Learning Episode A - Verbalization of Motor Activities, outdoors and in room
- Learning Episode B - Pictures of child's activities to provide using certain words
- *Learning Episode C - Songs to Develop Language Skills, "Clap your hands so gaily"
- Learning Episode D - Object in Box - Child names it or states function. Teacher states attributes of object child selects objects and names it. Teacher states function, or problem involving functio of an object, child is able to select the object from an array and name it.

TRAINING UNIT VI

Concept Formation:
Learning Episode A - Opposing or contrasting conditions (opposites)
Learning Episode B - Opposing or contrasting locations (opposites)
*Learning Episode C - "Apple" - concrete, semi-concrete, abstract
Learning Episode D - Grouping

TRAINING UNIT VII

Introduction - Counting and Number Concepts:
*Learning Episode A - Functional Counting
Learning Episode B - Cut Out Numerals
Learning Episode C - Numberite Puzzle
Learning Episode D - One-to-one Relationship

TRAINING UNIT VIII

Senses and Perceptions:
Learning Episode A - Sound Cylinders
Learning Episode B - Listening for Sounds in Closet
*Learning Episode C - Color Memory Game
Learning Episode D - Smell and Taste

TRAINING UNIT IX

Introduction - Locational Words, such as, above, below, in front of, etc.:
*Learning Episode A - "Leo the Lion"
Learning Episode B - Comprehension of words leading to the concept of relative location or position
Learning Episode C - Child says words of relative location as he sees relationship demonstrated
Learning Episode D - Extension of words through pictures

TRAINING UNIT X

Introduction - Problem Solving:
Learning Episode A - Patterns with concrete materials
*Learning Episode B - Puzzles with three dimensional patterns
Learning Episode C - Two dimensional puzzles to be worked with three dimensional materials
Learning Episode D - Which piece is missing?

TRAINING UNIT XI

Introduction - Geometric Shapes:
Learning Episode A - Objects shaped like a circle
*Learning Episode B - Spot painting on circles folded into semi-circles
Learning Episode C - Associating Name and Shape
Learning Episode D - Experiences with objects shaped like a circle square, triangle, and rectangle

TRAINING UNIT XII

Geometric Shapes and Colors:
Learning Episode A - Sorting and classifying according to specified attributes
*Learning Episode B - Which one doesn't belong in the group?
Learning Episode C - Labeling objects according to color and shape
Learning Episode D - Select objects according to color and shape

TRAINING UNIT XIII

Relational Concepts - Relative Size:
Learning Episode A - Size comparisons that arise in informal play
Learning Episode B - Long - longer - longest; short - shorter - shortest
*Learning Episode C - Tall - taller - tallest; short - shorter - shortest
Learning Episode D - Large - larger - largest; small - smaller - smallest

TRAINING UNIT XIV

Problem Solving:
*Learning Episode A - ABC Elimination - Chalkboard
Learning Episode B - Guess What's in the Package?
Learning Episode C - Use of Books for Problem Solving
Learning Episode D - Finishing a Story

TRAINING UNIT XV

Color, Shape, and Size:
*Learning Episode A - String Shapes on Floor
Learning Episode B - Twister Game
Learning Episode C - Attribute Blocks
Learning Episode D - "Which piece is missing?" with geometric shap and size

TRAINING UNIT XVI

Combine Color, Shape, Size, Space Relationships:
Learning Episode A - Counting with color, shape, and size
Learning Episode B - Overhead projector with shapes
*Learning Episode C - Triangle, circle, and rectangle plus color and size, on floor (felt pieces)
Learning Episode D - Suggestions for extension

ATTACHMENT B

Attachment B

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"C" TEST

Summary

The "C" Test was developed to test the ability of a child to categorize or group two familiar objects into meaningful pairs. The test consists of a series of ten stimulus items and ten response items which are real objects rather than models or representations. The child is asked to choose a response item which "goes with" each stimulus item. Children often categorize in ways other than the one expected by the test so the scoring is based on "expected" responses and "other" responses rather than right and wrong. We can then look at the other categorizations made by the child which may also give us insight into his thinking processes.

Materials Needed:

Orange	Potato
Doll	Toy Car
Cup	Bowl
Glove	Shoe
Comb	Toothbrush
Pencil	Crayon
Light Bulb	Flashlight
Penny	Dollar (paper)
Screwdriver	Hammer

In selecting items for the "C" Test, it is important to eliminate color as a possible common attribute. Since so much work is done in the area of color in the classroom, this is a natural characteristic for the children to use.

Testing Procedures

Have the response items in a box on the table. The stimulus items are placed in a separate box on the floor beside the examiner. The child is seated in a chair in front of the table across from E. Complete information requested at top of score sheet.

Place response items on table and say:

E: *We are going to play a game. I am going to place some things on the table in front of you. Watch carefully and listen to their names as I say them.*

(E names each objects as it is placed on the table)

E holds up orange and says:

E; *Show me something that goes with this.*

(Score columns 1 or 2, Points, or Names, or columns 3 or 4, S names another item or S points to another item, or 5, NR).

If NR, or if S makes any kind of an incorrect response, indicate object in hand, and say

E: *This is an orange and this* (points to potato) *is a potato. They are both something to eat. They go together.*

Demonstration of correct response is made only for item one; do not correct child if he makes mistakes after item 1.

<u>Scoring</u>:

if fill in column 1, make *check* mark (score only if child makes no response, but only points)
if fill in column 2, *circle* response
if fill in column 3, *identify* object to which S points
if fill in column 4, list the word the S makes in response
if fill in column 5, make *check* mark

if S responds in language other than English, write the word in column 2.

Number correct is total of columns 1 and 2.

ATTACHMENT C

Date _____

SELF-CONCEPT INTERVIEW

NAME _____ SCHOOL _____

Teacher _____ Year in Kindergarten ____ H.S. or N.S. experience _____

Family:

Mother present in home?_____ Occupation: Other adults presen

Father present in home?_____ Occupation: _____

Number of siblings: _____ No. older _____ No. younger _____

Language spoken in home: 1)_____ 2)_____ 3)_____

Comments:

Child's behavior during testing:

Score _____

_____

(Examiner)

E *Hello, Don.* (If E has not seen child before: *I'm very glad to meet you. How are you today?*) (If E has tested child before: *I'm very glad to see you again. How are you today?*)

I am going to show you a picture, and we are going to play a game. I'll ask you some questions about the little boy (or girl).

1. E *First, where do you think he's going?*

School	(1)
Other	(0)

(If other, try to obtain agreement that the child might be going to school, and let's pretend for now that's he's going to school).

E *Tell me about the little boy who is going to school.* (score any remark which indicates a favorable orientation toward school 1 point; if no remark, continue) *Let's give him a name - What's his name* (if child is unwilling to do so, suggest his name, and continue)

2. E *Do you think _____ always gets to school on time?*

Yes or sometimes	(1)
No	(0)

(record any additional remarks which indicate a positive orientation toward school; 2 additional points each)

3. E *Does _____ like school?*

Yes	(1)
No	(0)

4. E *What do you think he likes best about school:*

Learning in general	(3)
Specific school activity	(2)
Specific play activity	(1)
Play in general	(0)

5. E *Is _____ pretty smart in school?*

Yes or average	(2)
No	(0)

6. E *Is he smarter than the other boys and girls, or not quite as smart* (try to elicit child's perception of his relative position)

Above	(2)
Same as	(1)
Below	(0)

7. E *Does _____ like his teacher?*

Yes	(1)
No	(0)

8. E *Does the teacher ever ask _____ to do something special in school?*

Yes	(2)
No	(0)

If yes, administer 8a, If no, administer 8b.

8a.E *What does ____ do when the teacher asks him to do something?*

Complies, agrees, or enjoys	(2)
Other	(0)

8b.E *Do you think that ____ would like it if the teacher would ask him to do something special sometimes?*

Yes	(2)
No	(0)

9. E *Does ____ like to read in school?*

Yes (1)
No (0)

10. E *Is he a pretty good reader?*

Good, or good for his age (2)
Not so good (0)

11. E *Can you tell me the name of something that he can read?*

(name of book, story, or object such as the "tall giraffe" which indicates the child remembers a story which was read to him; score leniently, one point each.)

12. E *Can ____ write pretty well?*

Good or average (2)
Not so good (0)

13. E *Do the other boys and girls in school like ____?*

Yes (2)
Pretty well, or qualified (1)
No (0)

If yes or qualified, administer 13 a.

13a. E *Does ____ have more friends than the other boys and girls, or not quite as many?* (try to elicit child's perception of his relative position)

More (2)
Same (1)
Less (0)

14. E *Does ____ ever have to fight with the other boys and girls?* (for girls, "have to push or shove the other children?")

No (2)
Yes (0)

If yes, administer 14a

14a.E *Do you think he gets in more fights than the other children do?*

Yes (0)
No (1)

15. E *Does ____ ever do things that the teacher doesn't like?*

No, or sometimes (2)
Yes (0)

16. E *Does the teacher ever have to tell _____ to sit down or stop talking or turn around and pay attention to her?*

No, or sometimes (1)
Yes (0)

17. E *Does the teacher like _____?*

Yes (2)
No (0)

18. E *Does the teacher like _____ better than she likes the other boys and girls, or not quite as well* (attempt to elicit child's perception of his relative position)

Better or same as (2)
Less (0)

19. E *How do you think ____ is getting along in school -- is he doing pretty good, or not so good.* (attempt to elicit child's perception of his relative success in school) Score 2 points for anything the child says which indicates he believes he is successful in coping with the situation; score neutral responses 0 and deduct one point for any remark deprecating his success in school.

ATTACHMENT D

3/68

BEHAVIOR RATING SCALE

CHILD_____ TEACHER_____ DATE _____

1. Does this child adapt easily to new situations, feel comfortable in new settings, enter easily into new activities?

   ___always ___usually ___sometimes ___seldom ___never

2. Does this child hesitate to express his opinions, as evidenced by extreme caution, failure to contribute, or a subdued manner in speaking situations?

   ___always ___usually ___sometimes ___seldom ___never

3. Does this child become upset by failures or other strong stresses as evidenced by such behaviors as pouting, whining, or withdrawing?

   ___always ___usually ___sometimes ___seldom ___never

4. How often is the child chosen for activities by his classmates? Is his companionship sought for and valued?

   ___always ___usually ___sometimes ___seldom ___never

5. Does this child become alarmed or frightened easily? Does he become very restless or jittery when procedures are changed, exams are scheduled or strange individuals are in the room?

   ___always ___usually ___sometimes ___seldom ___never

6. Does this child seek much support and reassurance from his peers or the teacher, as evidenced by seeking their nearness or frequent inquiries as to whether he is doing well?

   ___always ___usually ___sometimes ___seldom ___never

7. When this child is scolded or criticized, does he become either very aggressive or very sullen and withdrawn?

   ___always ___usually ___sometimes ___seldom ___never

8. Does this child deprecate his school work, grades, activities, and work products? Does he indicate he is not doing as well as expected?

   ___always ___usually ___sometimes ___seldom ___never

9. Does this child show confidence and assurance in his actions toward his teachers and classmates?

   ___always ___usually ___sometimes ___seldom ___never

10. To what extent does this child show a sense of self-esteem, self-respect, and appreciation of his own worthiness?

    ___very strong ___strong ___medium ___mild ___weak

11. This child notices or points out things in the classroom, about his peers, teacher, etc.

___ always ___ usually ___ sometimes ___ seldom ___ never

12. This child asks questions about objects (books, toys, etc.).

___ always ___ usually ___ sometimes ___ seldom ___ never

13. This child asks to handle, hold or use objects in the classroom (books, toys, etc.).

___ always ___ usually ___ sometimes ___ seldom ___ never

14. This child volunteers information about familiar objects.

___ always ___ usually ___ sometimes ___ seldom ___ never

15. This child refers to objects used previously in the classroom, but which are not presently in sight.

___ always ___ usually ___sometimes ___ seldom ___never

16. This chi d is aware of his environment.

___ always ___ usually ___ sometimes ___ seldom ___ never

17. This child uses the correct names for objects he comes in contact with in the classroom.

___ always ___ usually ___ sometimes ___ seldom ___ never

18. When asked for names of common objects (i.e., from a picture in a book) this child responds.

___ always ___ usually ___ sometimes ___ seldom ___ never

19. This child initiates conversation with the teacher.

___ always ___ usually ___ sometimes ___ seldom ___ never

20. This child initiates conversation with peers.

___ always ___ usually ___ sometimes ___ seldom ___ never

21. This child is understood by the teacher.

___ always ___ usually ___ sometimes ___ seldom ___ never

22. This child is understood by his peers.

___ always ___ usually ___ sometimes ___ seldom ___ never

23. This child responds to teacher - or other - (including child) initiated conversation.

___ always ___ usually ___ sometimes ___ seldom ___ never

24. This child knows the use for common objects (i.e., a knife is to cut, a glass is to drink from, etc.).

___ always ___ usually ___ sometimes ___ seldom ___ never

25. This child can use the concept of "size."

___ always ___ usually ___ sometimes ___ seldom ___ never

26. This child can use the concept of "shape."

___ always ___ unually ___ sometimes ___ seldom ___ never

27. This child can use the concept of "number."

___ always ___ usually ___ sometimes ___ seldom ___ never

28. This child can use the concept of "color."

___ always ___ usually ___ sometimes ___ seldom ___ never

29. This child can make simple differentiations, (i.e., he responds when asked to separate objects, he knows which objects are different).

___ always ___ usually ___ sometimes ___ seldom ___ never

30. This child can make some common generalizations (i.e., he responds when asked about similarity of objects).

___ always ___ usually ___ sometimes ___ seldom ___ never

ATTACHMENT E

AN ORAL LANGUAGE PROGRAM FOR EARLY CHILDHOOD

by

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This article will appear in

"Promising Practices in the Teaching of English"

published by

The National Council of Teachers of English

November, 1968

The preparation of this paper was partially supported by
Grant 1260 from the Office of Economic Opportunity

An Oral Language Program

For Early Childhood

The traditional school curriculum has been based upon the assumption that the child has acquired a fundamental knowledge of his language before he starts to school.

Because most children with whom the school has been concerned enter school with an almost complete mastery of an oral language (comprehension and production), the program of oral language development is most nursery schools, kindergartens, and elementary schools has evolved with those children in mind.

For some children, a language program designed to help refine (agreement of subject and predicate, elimination of double negatives) and extend (vocabulary enlargement) their comprehension and expression of the spoken word is adequate. For others, such a program probably does no great harm, although the inability of many children to express themselves accurately and precisely loads one to question even that statement. For all too many children, however, such a program is woefully inadequate. The child at age five who does *not* have an average vocabulary of 2,072 words, as studies have shown to be "average" (Goodenough, 1945), is simply lost in such a situation. He gets further and further behind. Many compensatory programs, if they do anything in the nature of language development, simply intensify, or start earlier, the traditional language programs in the school. But "by simply doing 'more of the same harder' we will hardly dent the problem" (Passow, p. 150).

A year of encouraging the child to express himself, such as one finds in most middle-class oriented nursery schools, or another year

of kindergarten or first grade work is not going to give the disadvantage child what he needs in the way of language development. The workbooks, pictures, and reliance upon home and neighborhood experiental background to provide meaning have not worked with the disadvantaged child. The language deficit that exists when the child enters school not only tends to persist, it actually increases with each year he stays in school.

A compensatory oral language program, suited to the age and experiental background of the child is a necessity for children with a language inadequate for school success.

Since October, 1964, the staff of the New Nursery School, Greeley, Colorado, have been working with three to five-year-old disadvantaged Spanish-surnamed children. These children have all the characteristics of a minority group: different skin color, different culture, economic and social problems, and most important for some, a different language. Most of them are "bilingual," which in this situation means they do not have an adequate command of either English or Spanish. Colloquially the language they speak is referred to as "Tex-Mex" or "Spanglish." An analysis of these deficits is beyond the scope of this article, but perhaps the most important is the lack of any language precise enough and extended enough to be used as a tool for the thought processes - for labeling, forming concepts, solving problems, making associations, and retrieving information. It is this type of language the children do not have - in either a "native" language or "standard English."

To meet the needs of these children, the New Nursery School has approached the question of language development in several ways. Appropriate audio-visual materials, such as telephones, typewriters, cartridge tape-recorders, and Language-Masters are used extensively. Tra-

ditional nursery school and kindergarten activities, such as art, reading, music, manipulative toy and block play, have been examined to develop ways of enhancing language development.

In addition, there is in development an English Language program which can be implemented *within the context of an early childhood classroom which is responsive to the young child's needs, interests, and abilities.* While it is obvious to all who work with young environmentally deprived children that their greatest deprivation lies in the intellectual realm, including language, the responsible teacher and administrator cannot ignore the child's physical, social, and emotional growth. Young children need to be active, to move about, to enjoy learning; they need learning situations which can be individualized or used with small groups of interested children. They need language development which permeates the total program, and is not set apart from, or in addition to the regular curriculum.

Three aspects of the New Nursery Scoool program will be discussed in this article.

I. The teacher's language as a model.

II. The teacher as an active listener who reflects (echos) and extends the child's speech.

III. A planned sequential program of language development and concept formation, concentrating on words the children have the most trouble using, plus words which carry the most meaning for the thought processes, such as "same" - "different," "with" - "without," "on" - "off," "and" - "or," "is" - "is not."

I. If the teacher is to be a model for the children, he should be quite aware of what he says and how he says it.[1] This does not mean, of course, that the child is subjected to a barrage of words. It is the right words at the right time that are important

A. *Use the sentence as the basic unit of speech.* If a child asks, "Hay tees?" (What's this), answer, "That is a giraffe" rather than "A giraffe." Say "This is a fireman's hat" rather than "A fireman's hat." Although for most of us the words "a giraffe" or "a fireman's hat" constitute an acceptable sentence, they do nothing to indicate the speech patterns of standard English, which disadvantaged children need as much as they need words for labeling.

B. *Whenever possible, include the category or classification in the sentence,* such as, "That *animal* is a guinea pig," or "That *color* is yellow. This *color* is blue." After many experiences with things colored yellow, blue, and pink, experiences accompanied by sentences such as "That color is yellow," the child can begin to generalize, to classify, to form a concept of "color."

After many experiences with rabbits, ponies, guinea pigs, gerbils, and kittens, experiences accompanied by sentences such as, "The rabbit is an animal" or "This animal is a guinea pig," the child can begin to form a concept of "animal."

Although, "a concept is not a word . . . words are a

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[1]For elaboration of the ideas presented in this section, see McAfee, Oralie. "The Right Words," *Young Children*, November, 1967, Vol. XXIII, No. 2, pp. 74-79.

greater help than other kinds of symbols in building up the understanding which we call a concept" (Russell, p. 118).

C. *Use specific descriptive words rather than non-specific relative pronouns, pronouns and other overly general terms.* If a child indicates that he wants a particular toy (and the word "indicates" is used intentionally here; many of these children have no functional language at all), the teacher can say, "The pegs are on the bottom shelf beside the puzzles." Gestures can be used, if necessary, to make the meaning clear.

Contrast the learning possibilities in the preceding example with a reply that might be given to guide the child to the same box of pegs. The child indicates or asks for the pegs; the teacher points in the general direction and replies, "Right over there."

Say, "The crayons go in the cabinet below the window," rather than, "They go in there."

Say, "The puzzle piece is on the floor under your chair," rather than, "There it is."

D. *Give the child enough information to keep him from becoming confused.*

Children who do not have the color names and the concept of color will be confused if the teacher talks about "yellow" and "red" instead of "yellow paint" and "red crayons." Jose, painting at the easel, asked the teacher for more "yellow." The teacher looked at his paint supply, then said, "Why Jose, you have plenty of yellow." "No, not that yellow," he said, pointing to the yellow paint. "This yellow," pointing to the

blue paint.

Children who do not have the descriptive vocabulary and the concept of texture will be confused by such statements as "This is rough; this is smooth." Help the child by naming the substance as well as describing its properties or attributes. Say, "The sandpaper is rough; the board is smooth."

E. *In activities involving "matching," it is far more important for the children to see and be able to say HOW things match.* Do they have the same color, same shape, same length, sound or what? The teacher can aid the child by making the distinction in her speech. If a child groups all the red toys he can find, the teacher can say, "Yes, the toys are all the *same color*, red," rather than, "Yes, they all match." If a child working puzzles points excitedly to the wheel of the locomotive, the orange, and a circle, the teacher can say, "The wheel, the orange, and the circle all have the *same shape*."

For the purposes of thinking, it is equally important that the child be able to see and say how two objects do *not* match. If a child playing a Color-Lotto game, for example, picks out an orange square instead of a red square, he can, with the adult's help, decide that they are "*not the same color*." Then he can find the square which is the same color as the original.

F. *Be accurate in referring to size, weight, height, and other dimensions of objects.*

For years, teachers and parents have been confusing children by referring to the hands of the clock as "big," and

"little." Which hand is "big" - the long, narrow hand or the short, broad hand? They might easily have the same measured surface area. Far more accurate and easier for the child to comprehend are the terms, "longer" and "shorter."

Likewise, the teacher who asks a child to point to the "biggest building in the picture" when he means "the tallest building" is confusing the child who has a beginning concept of "biggest," and misinforming the child who has no concept of "biggest." In their eagerness to have children make comparisons, teachers sometimes ask unanswerable questions, such as, "Which is bigger, a giraffe or a hippopotamus?" Objects of disparate form and structure, such as block buildings, are usually impossible to classify as larger or smaller. They are better compared as longer, taller, wider, or shorter than another building.

. . . ."We teachers must begin to look at our ideas and our teaching through the eyes of someone who knows nothing . . . . We must try to free our teaching from ambiguity, confusion, and self-contradiction" (Holt, 1964, pp.75-76).

II. The actively listening adult can provide the child a model for his groping and inexact communications, and can extend the thought to include other related ideas. The word "communications" is used here instead of speech because gestures, looks, attitude of body, and facial expressions, as well as speech, are all communications which can be given verbal interpretation by the teacher. If a child comes up and wordlessly sticks out one of his new shoes,

the teacher can continue the "conversation" by saying, " I see your new red shoes. They are the same color as your shirt." Basing a portion of the language program upon the child's ideas is a guarantee of interest and meaningfulness.

The reflection or echo procedure goes like this: The child tries to express himself, the adult gets the meaning and reflects it back to him in standard English. For example, if the child say "Hus got one dem flowers, dem Sanna Claus. . . our house," while he is examining the Christmas tree, the adult can say, "You have a Christmas tree at your house, too."

If a child indignantly complains, "Ea-ahhee-e-e-me uh" then makes noises imitating a truck, the adult can sympathize by acknowledging, "Yes, I saw Elias hit you with a truck."

Obviously, this technique does not work in all instances. Personal pronouns cannot be properly incorporated, and often the adult cannot understand what the child is trying to say, no matter how hard they both try. However, it provides the child with a model without the discouraging aspects of a direct correction. When the child hears the teacher echo his sentence, he is usually pleased that the teacher has understood and is interested in what he has to say, and he is motivated to continue.

In the extension procedure the adult uses the child's original expression as the basis for formulating another related statement.

"You have a Christmas tree at your house, too. Some of the children are making decorations for the tree. You can make some for our tree, and some to take home to put on your tree."

"Yes, I saw Elias hit you with a truck. If you and Elias move your roads farther apart, then you won't hit each other. Let me help you."

If a child points to an orange and a red Cuisenaire rod and says, "Him beeg, beeg. Him lee-all (little)," the teacher can reply, "The orange rod is longer than the red rod, and the red rod is shorter than the orange rod."

The extension provides the child with models of varied and elaborated speech elements, which recent research (Cazden, 1966, Razran, 1961) has shown to enhance language development. [2]

III. In addition, the child needs to have the meaning, understanding, and use of many more words.

There is much division of opinion on how this should be done, and little evidence on the effectiveness of any technique - especially as it carries over into the elementary school where increas depth of meaning and flexibility in use of language is expected.

Certain language needs of the children were obvious; many personal pronouns, action verbs, conjunctions and labels were either misused or missing from the child's vocabulary. Insofar as possible, these have been incorporated into the basic procedures described below. For example, the teachers verbalize appropriate motor activities as the child does them. "Juanita runs down the board." Pictures taken of the children doing these actions are mounted on Language-Master cards and a model sentence recorded.

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2. The reader familiar with Cazden's work will notice the use of diffe ing terms, Cazden speaks of "expansion" and "expiation." We use the terms "echo" or "reflect" and "extend," partly for reasons of simplicity. Neither "echo" nor "expand" adequately describes the first procedure.

The child can look at the picture, listen to the sentence, and, hopefully, record and listen to his own sentence. Such a sequence would take place over a period of several months.

In addition, the decision of "what to teach" was guided by thinking in terms of basic, useful concepts the children needed to form, concepts such as color, size, number, and shape, which can be used as tools for learning. Thinking in this fashion, and devising experiences which will help the child form the concept symbolized by the word will guard against rote learning and verbalization.

The words and the experiences work together to provide the child with clear and usable concepts.

Some, but not all of the concepts we are concerned with are listed below. Some, but not all of the words which symbolize particular instances of this concept are listed as examples. These examples by no means outline the scope of the program.

A. *The same as - different from - (than)*

same color as - different color from (than)
same size as - different size from
same length as - different length from
same shape as - different shape from

B. Location or position, including relative and opposing location

in front of
behind (in back of is considered acceptable)
beside
between
up - down
on - off
in - out
inside - outside

C. Relative size

large, larger, largest
small, smaller, smallest
long, longer, longest
short, shorter, shortest
tall, taller, tallest
big, bigger, biggest
little, littler, littlest

D. Contrasting or opposing conditions

and - or
is - is not (and other forms of the negative)
with- without
fast- slow
noisy - quiet
open - close

The ideas which are symbolized by these words are far more difficult for the child to learn than "chair," "cow" or even walking and running. The educational penalty for *not* knowing is even greater.

The "how to teach" has been based upon what we consider sound psychological and educational principles, suited to the young children with whom we are dealing.

This program for language development is based upon a three-step process, with transitions from one step to the other.

1. *The child hears the words in a meaningful context and situation.* Since the child's comprehension of language is far ahead of his ability to produce language, language programs should start with activities to build on what comprehension the child has, then establish comprehension of more words, plus understandin of the meaning of those words.

Whenever possible, the child is actively, physically involved in demonstrating the meaning of those words. There is considerabl

evidence that this results in better learning, especially for the disadvantaged child, who is not as accustomed to learning through words and pictures as his middle-class counterpart, and who does not have the experience background to know what the words and pictures mean. " . . . It would seem essential that the method of teaching formal language to deprived children take advantage of their communication style by employing techniques that stress the physical, the active, as much as possible." (Riessman, 1962, p. 8

For the teacher this means the use of real objects instead of pictures as the starting point for learning whenever possible. It means letting the children see, feel, put together, take apart, smell, listen to, and perhaps eat as aids to learning language. I means planning learning activities in a way that involves a motor response on the part of the child.

For instance, the child can put his hands *in front of* him, *behind* him, and *between* his legs.

A wide variety of situations and word contexts is used so the child does not get the idea that a certain word applies only to the particular instance of it that is given as an example. There is evidence that the introduction of varied grammatical and conceptual elements makes it easier - not harder - for the child to learn. In addition, the use of varied contexts gives the child a more flexible word meaning. The child not only puts his hands *in front of* him, he stands *in front of* another child or his chair, puts one foot *in front of* the other, places an object *in front of* a box, and then finds that the same object can be *behind* the box if he moves around to the other side.

The sentence is used as the basic unit of speech to provide some of the variety of word contexts, and also to help establish English language patterns.

Oversimplification of word meaning is avoided. Some of the words the children need to learn have nuances of meanings that are almost impossible to define, yet those nuances of meaning must be considered in planning the oral language program.

This can happen in several ways. Words can be presented as denoting *more* meaning than they ordinarily do in oral speech. For instance, the word "fat" might be used to mean "broad" or "wide" in an effort to avoid unfamiliar terms, yet the word fat is not ordinarily used in that way. The child who learns to express the idea of broad or wide as "fat" will simply have to unlearn it.

Words and word meanings can be presented in a way that ignore. differentiations ordinarily made in oral speech. If the words "above" and "below" are used as synonomous with "over" and "under, the child is learning to ignore differentiations which most adult speakers automatically make.

2. *The child says the words in a meaningful context and situation.* Participation cannot be forced. It should be made eas for the child to respond, but never demanded. How can a young child give a verbal response when he does not yet have the confidence or the competence to do so?

A narrow focus on the "right" word should be avoided. There are many different ways of expressing one idea or relationship; as long as the meaning is clear, all these should be encouraged.

The ball that is *beside* the box may also be *next to* the box, *at the side of* the box, *by* the box, *in front of* the teacher, *on* the floor, *on* the rug, *between* George and the box. If a question such as, "Where is the ball?" is asked, all the various ways of expressing the location of the ball should be accepted. Indeed, unless the teacher is interested in turning the children into parrots, divergent answers should be encouraged.

Many an older student has been incensed by a teacher whose focus on the "right" answer was so narrow that other responses, equally correct, were unacceptable. The younger child does not have the background or confidence to become indignant - he is merely confused.

The teacher who is focusing on a specific relationship can guide the answers toward the desired response without labeling a given response wrong.

"Yes, the ball is *on* the floor. Can you think of another way to say where the ball is . . . Yes, the ball is *by* the box, Chris. Is there another way you could say that?"

3. *The child extends the meaning and use of the words to other situations* through other experiences, pictures, books, Language-Masters, tape recorders, and so forth. This enables the teacher to provide for extension of knowledge beyond the classroom, and for more individualized instruction through audio-visual techniques.

In actual practice the steps are not discrete, but interwoven; the child is often speaking, comprehending, and refining at the same time.

Not all children need all of these steps; some children will progress through the steps quite rapidly. Others will require much more time. Provision can be made for all these children through small group and individual work to which the child can come and work at his own speed. Almost all children can benefit from refinement and extension of the word meanings they do have. "An everpresent problem of teachers and parents is the confusion of verbalization with true understanding" (Russell p. 163).

The activities and verbal interaction necessary for language development do not have to be set apart from the rest of the day. They should be a part of every activity. ("The pegs are on the shelf *beside* the nesting cups." "Do you want your cracker *with* or *without* peanut butter?" "I'll throw the ball to you. Now you throw the ball to me.") and should be planned for small groups, individuals, and larger groups. The teacher should set up the learning situations to create interest, work with the children while they are interested, and let them go on to something else when they lose interest - perhaps to another activity which is valuable in itself, but which will also contribute to development of the child's language and thought.

The preparation of this paper was partially supported by Grant # 1260 from the Office of Economic Opportunity.

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ATTACHMENT F

COMMUNITY VOLUNTEERS IN COLORADO

The following article was written by Mrs. Oralie McAfee, Dr. Glen P. Nimnicht and Dr. John Meier, and is based on the authors' experiences in the New Nursery School, Colorado State College, Greeley, Colorado. This article was published in Head Start Newsletter, Vol. 3, No. 3, June, 1968.

The imaginative use of volunteers can do much to achieve the goals of Head Start.

Financial necessity often dictates the involvement of volunteers; money may not be available for many needed items. Community understanding of both the needs and possibilities of a Head Start program is a necessity. Volunteer work can lead to many satisfying relationships which cut across cultural, economic, and social lines in the community and unite people in their common concern for the children.

Requests to help should be channeled, used, and sometimes declined, at the discretion of the staff. The welfare of the children, and the sensitivity of the families involved in the school must be kept in mind in considering all volunteer help. Here are a few examples of specific and varying ways community volunteers have been involved in the New Nursery School, in Greeley, Colorado.

--A junior high school shop class made outdoor play equipment for the school. The Nursery School furnished patterns and raw materials for the boys. Many of the students in this class are from the community the school serves. A few years later, the junior honor society of the junior high school refinished all this equipment.

--A Brownie Troop collected used children's clothing.

--Individual members of a church group gave checks ranging from $3 to $5 to buy shoes, an item which we prefer to be one child's alone.

--Girl Scouts have planned and participated with the children in Easter egg hunts and decorating Christmas cookies.

--Interested individuals have given each child a book at Christmas time. These were wrapped and simply given through the school as "a Christmas present."

--A concerned individual took small groups of children to the Health Department to receive their immunizations.

There seem to be certain essentials necessary to successful recruitment of volunteers. The first is willingness and ability to explain the school or center in terms that are meaningful to the listener. This means that the person seeking volunteers' services -- the teacher, parent, director, or social worker -- must be articulate about what is done, about further needs, and willing to give the necessary time to interested groups or individuals.

Volunteers should be told the kinds of things they want to know. Pictures, especially slides, are one of the best ways to let people see what is going on. The pictures should show more than cute little children playing; they should show how the goals of the school or center are being achieved. Demonstrations of how and what children learn through play are also useful. For example, the person giving the program can take two or three simple toys, the nesting cups, Cuisenaire rods, and a beginner puzzle, and demonstrate the various ways the children use and learn from the equipment.

The next essential is that the person recruiting volunteers be perceptive about the needs of the school, and how those needs can be met in a way satisfying to all involved. A vague plea for "volunteers to help" is unlikely to get any response. If several rather specific needs can be presented, one of them may be met. In this respect, a tailoring of requests to match the abilities and interests of the person or persons involved seems indicated. One does not tell a group of elderly ladies about the need for yard work or refinishing wooden equipment, but suggests that sometimes one child needs shoes or a pair of blue jeans. One does not suggest to a group of Scouts that large sums of money are needed for equipment, but that the yard needs cleaning, or that the children would enjoy decorating the cookies the Girl Scouts had made.

The staff must be available to supervise, direct, and assist all volunteers. This is especially true with young people, who are willing to give of their time and effort. One or several staff members must usually plan to give of <u>their</u> free

time for as long or longer than the volunteers. There is nothing more frustrating to a group of volunteers than having to wait around while paint is being bought, or showing up to work without anyone telling them what is to be done.

There should be arrangements made to give the volunteers something in return. Usually verbal and written thanks are enough, but an occasional call to the newspaper will often result in a picture and story featuring the volunteers. A few pictures taken for a group's scrapbook is a nice thank you Perhaps the most important "return" comes from having had a satisfactory experience of helping. The role of the staff is crucial in providing this experience -- in explaining the program, matching tasks to volunteers, providing necessary materials and supervision, and in expressing thanks.